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JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES

VOL. 41. No. 1

11 NOVEMBER 1933

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The Architect and Building News

SIR GILES GILBERT SCOTT, R.A.
PRESIDENT OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

JOURNAL OF THE ROYAL INSTITUTE of BRITISH ARCHITECTS

VOL. 41. 3RD SERIES

11 NOVEMBER 1933

No. 1

Journal

REGISTRATION

The following letter from Sir Giles Gilbert Scott was sent on 19 October to all those members who had not applied for admission to the Register.

DEAR SIR,—May I ask you to give serious consideration to the subject of this letter.

You are aware, from communications which have been addressed to you by my predecessor, Sir Raymond Unwin, that the time limit for admission to the Statutory Register of Architects for applicants who have not qualified by Examination closes on 31 December 1933.

The great majority of members of the R.I.B.A.—including nearly all the most prominent members of the profession—have already sent in their applications.

But a certain number of members have as yet failed to do so.

In many cases this is doubtless due to procrastination, but in others it is clear that there is still much misunderstanding on the subject. Many members are still under the impression that because they are members of the R.I.B.A. they are automatically placed on the Register and that no action on their part is necessary.

May I, therefore, repeat with the utmost emphasis that every member who wishes to be registered on other than Examination qualifications must fill up and send in the application form and that this must be done *not later than 31 December 1933*.

Faithfully yours,

GILES GILBERT SCOTT,
President of the R.I.B.A.

A copy of the form was enclosed with each letter, together with a short explanation of the machinery created by the Act.

THE JOURNAL DEVELOPMENTS

Two years ago, when a number of changes were made in the appearance of the JOURNAL, we were told by one of our critics with engaging frankness, and we trust with some exaggeration, that the contents of the JOURNAL were, like its mode of delivery, "flat." It was hardly worth our while saying then, and indeed it would not have been politic to say, that those responsible for the production of the JOURNAL were no less conscious of its defects than its critics; but we could represent, as we did, that the superficial changes which were introduced in 1931 were, in our intention, only the start of a more

fundamental development to make the JOURNAL fully worthy of the Royal Institute in contents no less than appearance.

It is a curious fact that must have been evident to many members that the JOURNAL has been prepared, in recent years, to discuss practically every architectural subject, except the one subject of immediate and indeed vital interest to every member—the problems and practice of present-day building. This reluctance to undertake what is admittedly a very big task has not been due to any sense of loyalty to some immovable tradition, for no such tradition exists, and a moment's reflection would show that it could never exist. No institute of professional men could admit a rule or a precedent excluding reference to the very activity for the promotion of which they have united. But such negative argument is needless when we can turn to the "Regulations" drawn up in 1834 by our 13 founders, of whom we will doubtless hear more next year when we keep the centenary. "Section I . . . of its object," the Regulations read, "the Institute of British Architects has been founded for facilitating the acquirement of architectural knowledge, for the promotion of the different branches of science connected therewith, and for establishing an uniformity and respectability of practice in the profession. . . ." It will be noticed that the two reasons for which the JOURNAL may be said to exist come first.

And yet only the JOURNAL has held back—in every other side of its work the Institute, and never more than in recent years, has striven hard to promote the science of architecture, and to assist the practising member in his work. The JOURNAL has failed to play its part (and in consequence, as we know, has not been widely read) only because, presumably, we have feared to embark on an undertaking of such magnitude, demanding the considerable reorganisation that has now been made. This mountain of ambition has delivered its mouse of achievement, visible in the middle pages of this number; but improvement will not stop at the simple development of one section of the JOURNAL which should have been developed years ago, nor because we have chosen to accept the fact that architects are interested in present-day building need we forget that some architects are, and all should be, interested in the scholarship and history of their art. The impetus provided by improvement in one part will reflect in an improvement all round, so that no architectural activity or interest need feel neglected.

Our JOURNAL, as most others, is supported in part by revenue derived from advertisements—a fact which, surprising as it may seem to some cynics, does not immediately mean that the whole conduct of the JOURNAL is suspect, that concealed puffs can be found lurking in every paragraph and that strange and undefined influences are at work to persuade reluctant merchants to "take space" and that such and such a building is chosen for illustration because of its advertisement attracting power. The R.I.B.A. JOURNAL and its predecessor, the TRANSACTIONS, have received advertisements for over 50 years, and the tradition can be maintained with benefit to all. It is, however, our intention to assure that the advertisements in quality of information and appearance are in every way worthy of the JOURNAL, and we will try to encourage all advertisers to recognise, as many do already, that their audience is informed and professional and wants, above all, reliable facts backed by Building Research Station tests, and that it prefers advertisements accompanied by a straightforward specification to a bland statement that "Blanks is best," and that the architectural world is very sensitive to the appearance of advertisements.

NINETEENTH CENTURY ARCHITECTURAL DRAWINGS

As a pictorial background to the Inaugural Meeting and as apposite illustration to Sir Giles Scott's address, a small exhibition of drawings from the office of Sir George Gilbert Scott, his grandfather, was held in the Meeting Room last Monday. A few of the drawings are reproduced in this JOURNAL. It is not surprising that an age of fierce controversy should produce good draughtsmen, for in such days every drawing is a dramatic gesture, a tub thump with which the architect hopes to drive home his last sentence in the argument. The architectural perspective artist is a child of controversy and competition; the nineteenth century had both controversy with claws unsheathed and competitions as exciting and curious in their conduct as the profession has ever known, and its draughtsmen were worthy of their generation.

The drawing of the Gothic design for the Foreign Office is as good as an architectural drawing could possibly be; no recourse is made to such adventitious aids to effect as the dramatic skies of the Sanctuary drawing and the drawing of St. John's Cathedral, Newfoundland. The colour range used is simple and there are no highly sedimented washes to give false drama of texture. The perspective viewpoint is rational and not overstrained, and the draughtsmanship behind the colour is incisive, accurate, and sympathetic to the style of the building.

THE LIBRARY

The new session has started well for the library, which has received in the past few weeks several gifts of great interest. Miss Grace Crosby, sister-in-law of the late W. R. Lethaby, has supplemented her earlier gift of books from Lethaby's library by giving us a collection

of over one hundred and eighty of his drawings. Most of them are pencil or pen sketches which reveal to the full Lethaby's own fine blend of scholarship and artistic sensibility. Whether his subject is some slight piece of carving, sketched in half a moment because its humour caught his fancy, or a building whose whole quality seems to be revealed in ten decisive lines, or a mysterious landscape of great trees and wide fields, there is in all his work visible testimony of enjoyment. Lethaby, like Morris, was never bored in the exercise of his craftsmanship; to draw was for him as natural a means of expression as writing, and in both he had a rare facility that never became the servant of hack work.

Other gifts of note have come from Mr. Sidney Kitson, who has given the Institute a very fine print of a mezzotint from the portrait, by Sir William Beechey, of Carr of York, and Mr. Walter Millard has given three volumes of his own beautiful sketches made in 1879 when he was Pugin student. The library has very little money to spend on the buying of old books and drawings, and, more often than we care to record, the Literature Committee has had the disappointment of seeing some rare book or document pass out of its reach. The Committee has recently, however, had the satisfaction of being able to buy, and consequently to preserve for the nation, a very interesting volume containing an almost complete set of drawings relating to Kilmarsk House, Northamptonshire, which was built by James Gibbs. Some of the drawings are possibly by Gibbs's own hand, and the annotations on most of them seem to be in his script, but the majority of the drawings are certainly by some junior and less skilled draughtsman. The whole set is nevertheless of the greatest value, having been until quite recently, as far as we have been able to learn, in the hands of the original owners of the house whose bookplate the volume carries.

This volume has come our way solely through the wisdom of a country book dealer who sent it to us and who was prepared to sell it at a very reasonable price. Almost every week treasures of equal worth are lost either by sale overseas or by unintelligent and wanton destruction. Members who are interested in architectural records can do invaluable service not only to their library but to the country by watching at the disposal sales of country house libraries and elsewhere for architectural prints and drawings and books, and, if they see anything of possible value, even though it may appear superficially valueless, writing without delay to the R.I.B.A. Librarian, who will endeavour to ensure its preservation. Naturally we like to feel that our library is the proper place for architectural records, but it is not our intention to be grasping; the one essential is that historical architectural records should be preserved—whether in the R.I.B.A., in a national collection, in a local library (often the best place), or in a well-kept private library, does not matter as long as the central purpose is achieved.

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ONE-HUNDREDTH SESSION, 1933-1934

THE INAUGURAL ADDRESS

BY THE PRESIDENT, SIR GILES GILBERT SCOTT, R.A.

READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 6 NOVEMBER 1933

ABOUT the year 1866, my grandfather writes that a constant agitation was going on at the Institute of British Architects upon the periodical election of their President. The Gothic men went in for Beresford Hope, but were twice defeated—once by Professor Donaldson and once by Mr. Tite; at length, however, the hopes of Hope were realised, and he became President. After Mr. Hope, Mr. Tite had a second innings, and then the Council, in 1870, elected my grandfather as their nominee. He, however, declined to stand, feeling that his extensive engagements and the claims of his family upon his spare time forbade it; he states also that he felt he was not by nature fitted for such a post. I might have written those lines myself. However, a few years later, in 1873, he was seated in this chair, delivering his inaugural address, and on the list of Past-Presidents in the adjoining room appears the name "Sir G. G. Scott, R.A., 1873-6"—what confusion for the future chronicler, who finds that this same fellow, Sir G. G. Scott, R.A., was again elected President in 1933, exactly 60 years later!

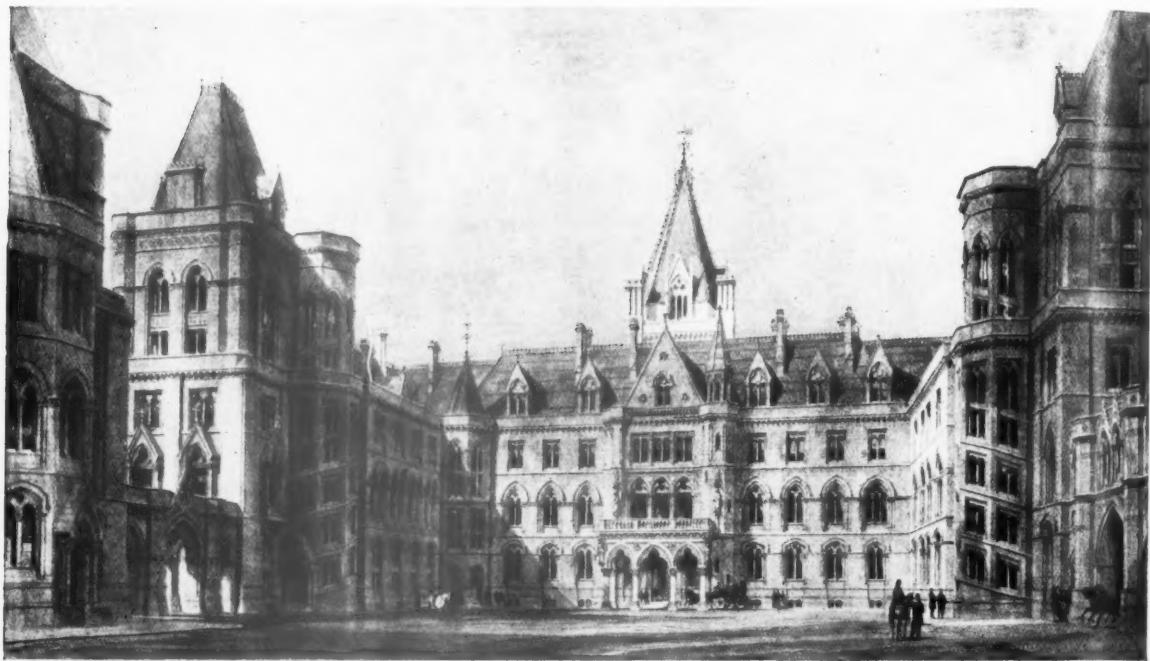
In my grandfather's time the fight between the

Gothic and Classic schools was fierce and relentless, and seems even to have influenced the Presidential election, the issue being decided by the style of architecture practised by the candidates. My own fate under such conditions is too bewildering to contemplate, for in architectural style I fear I resemble Henry VIII, with his incorrigible proclivities for chopping and changing!

The fierce fight of my grandfather's time was conducted with as much, if not more, vigour than the present issue of Traditionalism and Modernism. Pugin was one of the first to start the racket, and my grandfather, writing of the enthusiasm engendered by what he describes as the thunder of Pugin's writings, says:—

"I was from that moment a new man, old things had become new, or rather modernism had passed away from me, and every aspiration of my heart had become mediæval."

How curiously that reads in these times—"modernism had passed away from me, and every aspiration of my heart had become mediæval"; thus does the pendulum swing violently over from side to side.



THE GOTHIC DESIGN FOR THE FOREIGN OFFICE

George Gilbert Scott

This superb drawing—with the others submitted by Sir George Gilbert Scott in the competition for new Government offices held in 1857—was described by him as “perhaps the best ever sent in to a competition, or nearly so.” Even this meagre reproduction of the original which was exhibited at the R.I.B.A. on Monday last is enough to show what good reason there was for that confident remark. This drawing is in the possession of Mr. C. M. O. Scott; another of the set was deposited by Sir George as his R.A. diploma drawing.

The swing of the pendulum, action and reaction, balance of opposites, will form the basis of my superficial and somewhat disjointed observations this evening. It is not a profound thought that nature keeps a middle line by the clash of opposites and the balance of opposing forces; examples of this apparently fundamental natural law are found everywhere. In the animal world we find that animals endowed with means of attack are countered by their prey being endowed with means of escape from attack; in human affairs we find extremists in strong opposition all busy in cancelling each other out and preserving nature's great game of balance.

In architecture, I think this is a consoling thought that extreme Traditionalists and extreme Modernists are serving a useful purpose in cancelling each other out!

I once asked the late Mr. Napier Hemy, the marine painter, how he got the brilliant sparkling greys that he used so largely in his skies. His answer

surprised me; a mixture, he said, of crimson lake, Hooker's green and white—this clash of opposites producing a splendid neutral, fresh and brilliant, with a quality that could never be obtained by mixing drab and neutral tints.

At present we are experiencing a violent reaction from unintelligent Traditionalism; architects had for years indulged in academic revivals of past styles and had become so engrossed in these exercises that architecture was becoming largely divorced from the practical side of modern life. Industrialists and practical business men had little or no use for architects, who came to be looked upon as purveyors of ornament and therefore not required on industrial buildings, that need above all to be practical, efficient and inexpensive. With the possible exception of the head office in some city street, where certain conventions had to be observed, commercial buildings, factories, power stations, etc., were erected throughout the country without the aid of architects.

The reputation that architects had acquired was to a certain extent undeserved, for the profession has always had a number of fine planners and level-headed men of vision, who could have directed industrial building on sound economical lines and by their contribution of simple, direct planning, increased the efficiency of such buildings and, at the same time, saved England from at least some portion of its terrible legacy of ugliness and muddle. But in spite of this there is no doubt that academic exercise in various traditional styles was carried to excess, buildings were looked upon as opportunities for stylistic embellishments and great enthusiasm was devoted to this display. The result in most buildings was too much superficial style and too little real architectural building. I cannot help thinking that the neglect of architects by industrialists may have been largely due to this. Be that as it may, the state of affairs became intolerable when about 90 per cent. of the buildings erected in this country were put up by men who were not architects and who knew nothing and cared nothing for the appearance of these buildings, while the men who were trained to "design in beauty and build in truth" were left to control only a miserable fraction of the building activities of the country.

If it was concern for stylistic beauty at the expense of truth that brought this about, the modern movement is setting out to remedy matters by going to the opposite extreme. The reaction has come, the pendulum swings violently over and, as usual, swings too far—the motto is now "build in truth and let beauty take care of itself." The cry of the extremists is heard on all sides—away with tradition, away with ornament, away with everything save grim, stark functionalism. Buildings must become machines, they must be built by machines, they must look like machines, they must function like machines. Why is it so difficult to remedy a defect without going too far? Extremes are always wrong in themselves, yet we find it difficult to resist the pleasure of indulging in them; they are so stimulating and exciting and well suited to these fast and restless times.

Now this craving for the machine ideal shows signs of being seriously overdone. That it should have arisen at all is not surprising, for there is one peculiar feature of the age in which we live that makes it stand out from all previous ages in the history of the world. I refer to the amazing development of machinery. Many civilisations have come and gone, and in their main characteristics they differed little one from another, but modern civilisation stands out in this one respect completely different from any of its pre-

decessors, mechanical science has rendered this age unique. From our days in the nursery when we play with engines and mechanical toys, we become impregnated with a machine complex. Is it surprising that we are now trying to develop the arts in terms of the machine? This is a machine age, and architects and, indeed, all artists are being told to recognise that fact.

Architecture, dealing with abstract form, lends itself readily to this machine influence, but in the other arts there is the same tendency to introduce something that suggests machinery; even in painting and sculpture, figures are made to suggest mechanical robots, with arms and legs resembling metal tubes, and with angular and metallic-looking bodies. In painting, the shadows and shading suggest the effect of light on metal surfaces.

Music has its mechanical characteristics, and modernist architecture draws its inspiration from aeroplanes, ocean liners and motor cars, and houses are talked of as machines to live in. While some architects attempt to justify their admiration of machinery by pointing to the beauty of many modern machines, they ignore the undoubted fact that in many cases mechanical engineers do consciously endeavour to improve the appearance of their machines. The railway locomotive, the ocean liner, the motor car, are all designed with an eye to line. I was once discussing with an eminent naval architect the fine lines of the great German liner *Bremen*, and I asked how it was that there were so many fine lines in this ship, was it pure functionalism that produced them; he replied that the Germans worked much more by eye in these matters than English engineers and that when the essentials were satisfied there still remained considerable scope for variations, and it was here that beauty of line could be indulged in without impairing efficiency. There is also the well-known example of the Forth Bridge, where the engineer adopted a particular shape for the great trusses, not because it was the more efficient but because he considered the appearance was more satisfactory than several other alternatives. The motor car also contains obvious padding for effect, the untidy engine being concealed under a bonnet designed to give a good line.

But to return to architecture, Mr. Eric Gill demands honest machine-made buildings, for, as he says: "In a machine-run civilisation, the place for hand-made things is the museum of curiosities." Let us, he says, face the fact and be proud of our machinery instead of being ashamed of it.

Well, I cannot help feeling that we are all going



A VIEW FROM ST. JAMES'S PARK OF THE FOREIGN AND HOME OFFICES

This design superseded the Gothic design shown on page 6 after Lord Palmerston ("my arch-opponent") had insisted on a building in the Classic style. Of these drawings, Sir George writes in his *Recollections*, "My new designs were beautifully got up in outline; the figures I put in myself and even composed the groups, for, though I have no skill in that way, I was so determined to show myself not behindhand with the Classicists that I seem to have more power than usual."

From the drawing in the possession of Mr. C. M. Oldrid Scott [L.]

machine mad—"Let us be proud of our machinery," let us make it do everything that we now do with our hands. Cannot some mechanical genius discover the correct juxtaposition of cog-wheels, pipes and pistons that will give us a machine that by pressing a knob will produce for us fine sculpture and fine painting? For in a machine-run civilisation the place for hand-made things is the museum of curiosities.

This machine mania leads to curious anomalies. I learn from a large firm of metalworkers that a machine technique is now often required for specially designed work, but the size of the order, which is not sufficient to justify mass production, renders the laying down of special machinery for it quite uneconomical, and it is therefore necessary to do the work by hand but to make it look as if turned out by a machine—a difficult and expensive process. This shows that the modernist crank can be as stupid as the old "art and crafty" crank, who applied hammer marks to machine-made goods.

Where is this worship of the machine tending to lead us? Already we hear the first rumblings of discontent and disillusion; unemployment seems worse in those countries employing most machinery, and unless science, which has devoted so much thought to production, turns its attention to consumption in

order to adjust the balance, we shall find that as this tendency increases to make the machine do all the work of our hands, discontent will increase and eventually give way to anger. Unless this indiscriminate development is checked, I visualise the revolution of the future as being directed not against governments or men but against the tyranny of the machine.

At first I see the advocates of machinery puzzled and anxious and the masses restive and querulous; gradually the wave of discontent swells into a vast tidal wave, which breaks at last in a wild fury of destruction. I see crowds marching on the factories, breaking up the machines, many being electrocuted or scalded to death in the wild orgy of destruction.

Then, as an epilogue, we see the people back to a simpler and more human ideal, living hard working, simple but contented lives. I make a present of this idea to some film producer!

"Let us be proud of our machinery," I wonder! Let us rather *beware* of our machinery.

There are architects who are waxing enthusiastic over the machinery ideal, when political economists are beginning to have doubts.

What is the lesson that we are going to be taught in this matter? Just the same old lesson that human

beings are always learning yet never learn—preserve a balance and avoid extremes. Do not allow extremists to go further than is necessary to cancel out their opposites. The machine ideal will undoubtedly fail if carried too far. The human element will put up with a certain amount of suppression until the suppression becomes intolerable; then will come the violent reaction and we shall see a return to the primitive handicrafts, and this movement, in its turn, will probably be carried to ridiculous extremes.

Is this the significance of architectural development in Germany at the present time? The Modernist movement, with its grim so-called functionalism, has had a good innings in Germany and the reaction seems to be sweeping it away; the cry there for a more human, romantic, or mediæval ideal brings back the words of my grandfather, "modernism had passed away from me and every aspiration of my heart had become mediæval."

Now I will not labour the point that I am endeavouring to make, but the moral of all this seems to me: Avoid extremes and preserve a sane and balanced judgment. Now I agree that to keep a middle line without becoming dull and lifeless is very difficult, and I may be pleading a cause that is not sufficiently exciting for some, yet I would say that the greatest artists are those who, though capable of going to extremes, studiously avoid doing so; a fine work of art should be nervous but serene, it should be full of life but not hysterical, and it should be restrained and controlled, yet free, it contains in fact a number of delicate balances, the balance found in Nature; but in Art, the struggle of opposites and the resulting delicate nervous poise between extremes must be fought out in a single individual—the artist. In this controlled exuberance lies the great difficulty of Art; those of you who play golf will understand me when I say that I find the same thing applies to that exasperating game, controlled exuberance, restraint combined with freedom—it is indeed a difficult balance of opposites. It is why great artists are so rare and so many of us such rotten golfers!

I have touched upon some aspects of Traditionalism and Modernism. I hold no brief either for the extreme diehard Traditionalist or the extreme Modernist, and it seems to me idle to compare styles and say that one is better than another; the old fight of my grandfather's time between Gothic and Classic and the present fight between Traditionalism and Modernism seem to me issues not worth spilling ink over, but what we do need is a common agreement to use only one style and one style only; the value of a style does not lie so much

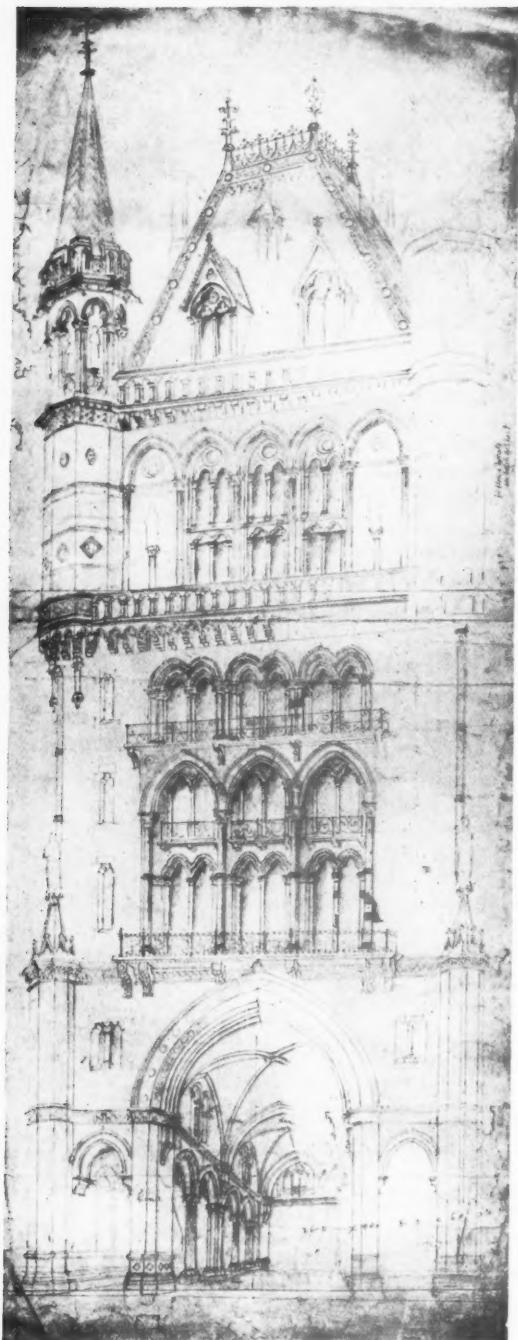
in the style itself, the same fine fundamental qualities can be found in all styles, but it does lie in the binding effect it exercises upon a number of individuals. There is no doubt that the great achievements of the past, both in Art and Science, have been attained by a large number of individuals all thinking on the same lines and each making his own small contribution to the gradual evolution of a common aim. This gradual development, extending over a long period of time, led to a very high level of achievement. The development of machinery provides a good example of this cumulative thinking.

Go into the engine-room of a large liner and look at the vast mass of amazingly complex and intricate machinery; this could never have been conceived by one or even several individuals; it is the result of gradual development, the result of group thinking extending over a considerable period of time, each generation contributing some improvement to what was originally a simple and primitive contraption.

The same process has occurred in the evolution of past architectural styles; the value of style lay in its binding effect, enabling a large group of human beings to develop a common line of thought, and the gradual evolution this achieved produced a quality and depth that could not have been attained in any other way.

The perfection of Greek architecture was undoubtedly due to the very slow evolution of a single style. It is remarkable how small a change took place in the main lines and style of a Greek temple during a period extending over a number of centuries; the creative energy of generations was lavished upon subtleties, refinements and improvements of an accepted style and not devoted to the invention of a new one. I should feel happier about the future of architecture had the best ideas of Modernism been grafted upon the best traditions of the past, in other words, if Modernism had come by evolution rather than by revolution.

Like all sudden and extreme changes of human endeavour, it suffers at first from a certain shallowness and superficiality; it lacks quality, which I contend can only come by gradual evolution, but in spite of this it has brought a breath of fresh air into a somewhat fetid atmosphere, it has cleared away a lot of cobwebs, and its negative quality of utter simplicity is, I feel, a healthy reaction. Will it be given time to develop into something fine? Or will the restlessness of modern times view such a gradual development with impatience and switch off to something else before anything has been achieved? In the extreme expression of Modernism



lies its greatest danger; the inevitable reaction will sweep it away.

I would say therefore that its extreme exponents are its greatest enemies. There is a lot of functional nonsense about extreme Modernism; for instance logical expression of materials is claimed as one of its fundamental principles, yet we find that buildings are designed to look as if they were of reinforced concrete, even when they are nothing of the sort; cantilevers and large spans are adopted for obtaining striking effects when it would be more economical and easier to use some more ordinary arrangement. Balconies are largely used for obtaining effect, though they do keep out the sun and light from rooms below. Long horizontal bands of glass with no apparent vertical supports are not functionalism or true expression of construction; the law of gravity being what it is, verticals cannot be eliminated, and this fact should be accepted and not artfully concealed for the sake of obtaining a striking effect. One of the methods adopted in factories for concealing the essential vertical supports is to put them back some feet from the walls and let them obstruct the floor space where it is best lighted and most valuable; the functionalist argument is that the columns have not been set back, but that the walls have been put forward on cantilevers, thereby increasing the floor area, but one wonders why the columns are not brought forward also, so as to prevent them obstructing this increased floor area. No! I am afraid it is a craving for a striking effect rather than for functionalism expressing construction that leads the extreme modernist to tell the same constructional lies that he condemns so heartily in the work of the extreme traditionalist.

Modernist work demands a super finish, or machine finish, yet, owing to expense, this can rarely be afforded, and as a consequence, a great deal of this work has a shoddy character and as the newness and freshness wears off, takes on an appearance peculiarly dismal and depressing.

Still, it is easy to criticise and to pick out the more obvious weakness in this style, or lack of style, but nevertheless I think it would be a serious loss to architectural development if it were swept completely away in a violent reaction. I doubt if it could be so completely wiped out as to leave no trace of its

THE ENTRANCE TO ST. PANCRAS RAILWAY STATION
George Gilbert Scott, 1866-71

A pencil drawing with the detail probably added by
Gilbert Scott himself

From a drawing in the possession of Mr. C. M. Oldrid Scott [L.]



THE SANCTUARY BUILDING (1854) AND THE WESTMINSTER SCHOOL CRIMEA AND INDIAN MUTINY MEMORIAL
From a drawing in the possession of Mr. C. M. Oldrid Scott [L.]

influence behind. I want to see its best features and characteristics retained and grafted at first on to the traditions of the past, and then gradually developed not by a group but by all architects in the country, working together on the same lines; only in this way can we build up a style worthy of the name, and only by such a process of gradual evolution, developed by a great number of individuals, can we attain a quality that will enable us to produce a style worthy

to compare with the styles of the past. Let us avoid being extreme, even if it does pay in these vulgar days to be sensational; let us beware of too much machinery, and let us aim at quality rather than novelty, so that we may produce buildings that are not only efficient, practical and functional, but also refined and beautiful.

Gentlemen, with that platitudinous finale, I make my bow.

Vote of Thanks and Discussion

THE RIGHT HON. THE EARL OF CRAWFORD AND BALCARRES, K.T., P.C. [Hon. F.]: I hope I may be permitted, ladies and gentlemen, at the outset, to register a protest against the application of the word "platitudinous" to the address to which we have just listened; it struck me as the embodiment of a philosophy of architecture full of wisdom, enlivened by humour, profound in its analysis, and high in its aspirations, which deserves every praise we can apply to it, and which, I am confident, will be more striking the more carefully we

study it hereafter in print. Nothing could have been more interesting than his balance of the forces of Traditionalism and Modernism. For my part, I do not hesitate to say that I have a great respect for the latter of those two conditions, provided I am allowed to choose my exponent of Modernism. And amongst the exponents of Modernism whom I admire I should choose Sir Giles Scott himself, for, more than anybody I know, he impresses upon me one function claimed by the modernist, namely, the power, the faculty of arousing excitement. I

am much more excited by a Cathedral or a power-station built by Sir Giles than I am by any house I have ever seen constructed of Vita glass and aluminium. Now, I suspect (in fact it is inherent in what we have just heard) that the contest of these schools is, on the whole, wholesome and profitable. Progress, after all, is always by a process of antagonism, and Sir Giles said that Nature maintains the middle course by balancing opposing forces; and also that the extremes of Modernism and Traditionalism cancel one another out. I like that phrase "Cancel one another out." It reminds me of the man who, having given his deepest attention to the problems of life, came to the conclusion that he would commit suicide. But he was bewildered by the various schools of suicide, by the diversified approaches to his ideal and the different methods he could adopt: whether to take the old style or not he was uncertain. He was a traditionalist in one sense, while in another sense he was a modernist. And so, finally, like those people who are entrusted with the task of decorating a huge ocean liner, he settled to adopt every possible method and style simultaneously: he settled to shoot, to poison, to burn, to drown, and to hang himself, but found that all his efforts cancelled one another out.

What a happy solution it is when that occurs, and therefore I wish well to this contest between these varying and diversified schools of architecture.

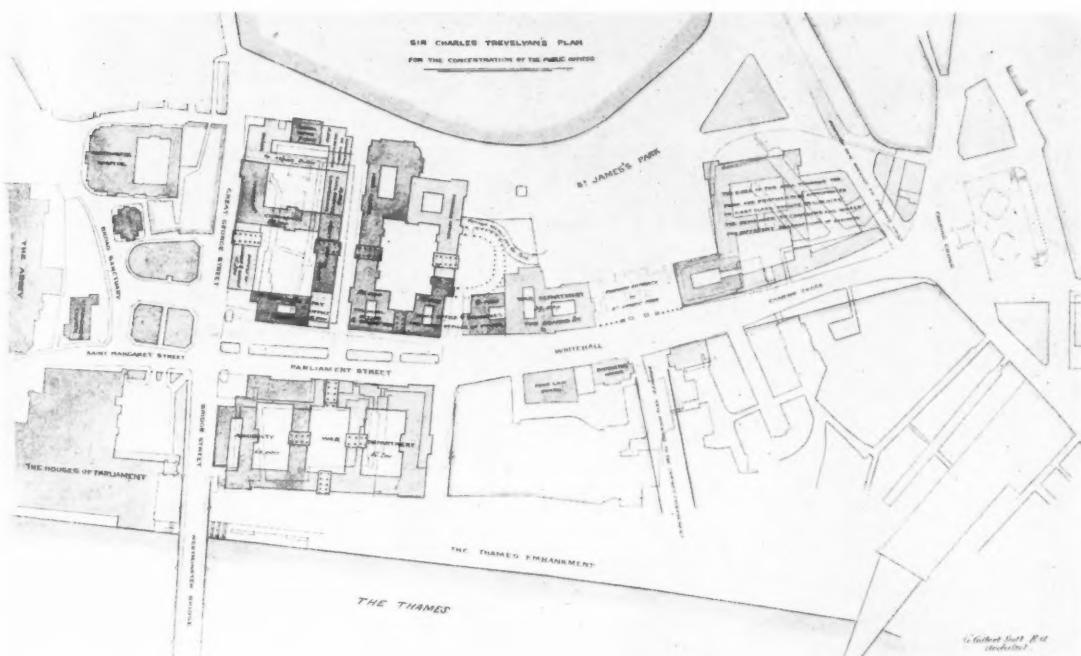
But what interests me very much more than the contest between the schools, is the contest between the professions. I am anxious to know if the architect of the future is going to be able to carry on the work of the profession of architecture; or if there is going to be an increasing proportion and percentage of this art carried out by those without artistic education. That, I am afraid, is the real issue, and now more crucial than ever it has been before; and I, for one, say frankly that it fills me with apprehension. I do not want to be depressing; I do not want to cast a gloom over the proceedings. My Irish friend O'Sullivan—which in Ireland is pronounced "O'Soulivan"—attended a funeral in that country of one of his oldest friends, and was so much overcome with emotion at the graveside that he fell in, and—not to put too fine a point on it—he broke his leg. The incident was described in the local paper next day, which added "This untoward event cast a gloom over the whole proceedings."

That being the case, I look upon the election of Sir Giles Gilbert Scott as a very good augury for the forthcoming Centenary Year, and I wish, from the bottom of my heart, all success to the Royal Institute under his guidance and throughout his tenure of office.

THE RT. HON. W. ORMSBY-GORE, P.C., M.P., H.M. First Commissioner of Works: Ladies and Gentlemen, it gives me very great pleasure, and I regard it as a great honour, to second the vote of thanks and congratulations moved so ably and wittily by one of my predecessors. Sir Giles Gilbert Scott has appeared before us this evening in the guise of a sort of architectural Baldwin,

as a moderate man reconciling all opposites, and steering the middle course, and not prepared, as Sir Giles' grandfather was, to launch out into a definite backing of one extreme or the other. And in that he is wise. The moderate man is, like the moderate egg, so I have been told, very useful at elections. But that would be to cast a reflection upon the wisdom of the Royal Institute of British Architects in electing Sir Giles Gilbert Scott to its presidency. And, after all, the first thing we all have to say is, really, to congratulate the Royal Institute of British Architects, of which we are guests to-night, on so distinguished an election. He is the distinguished grandson of a distinguished grandfather, and we in England, in spite of all our vaunted opinions to the contrary, do rather like heredity; we certainly are extremely proud, as a country, of the Gilbert Scotts. We may disapprove of a great many of his grandfather's buildings but we recognise that he was a great man, and a real artist. And in Sir Giles, too, we have a real artist. I am told that nowadays Chelsea invite aspiring provincials to come to London not to see St. Paul's or the Horse Guards, but to see the Battersea Power Station, and, though I am putting it in a somewhat cynical aphorism, I want to say that I do really think that the Battersea Power Station is one of the most excellent buildings that have ever been built by man, and if rather more of our Modernism was like that, I do not think many bricks would be thrown at it.

But there is one thing I am not sure that I do agree with, in Sir Giles's address to-night; that is his suggestion that we ought to envisage a common Style. He said "Look at the Greek Temple and the years that were spent in perfecting it." I would add "since its first invention by some supreme genius," and the careful and minute elaboration and arrangement of the Doric columns, and the exact niceties of construction. I cannot believe it is right that we should envisage an attempt all to work towards achieving a common style, such as there has been in past ages. I think that life is now far too highly individualised, and that the great danger of to-day is an undue reaction against individualism. In politics, in economics, and in every other walk of life we see attempts in various countries to level everything out into uniformity, to get everybody to hold the same opinion, to ballyhoo whole nations into some particular thought or action. I may be wrong, but I hate that. I personally hold the view that the artist, above everybody, is the individualist, and that the great style is essentially the result of the leadership of the great artist. It was Brunelleschi, in Florence, who changed the thought of the people from the imitation Gothic back to a new and revitalised interpretation of an ancient national tradition. And I am confident that in the history of all arts it is largely a history of the individual genius. We have had so many books about styles and dates and schools, and the like, but, as I say, the great thing in art history is a history of the really big men. There will be a new style in England when there is a new



SIR CHARLES TREVELYAN'S PLAN FOR THE CONCENTRATION OF THE PUBLIC OFFICES.

This interesting plan, which we reproduce by permission of His Majesty's First Commissioner of Works, shows an ambitious scheme for the improvement of Whitehall. Sir George Gilbert Scott, who it seems was responsible for the architectural development of the scheme, has balanced his Foreign, India, Home and Colonial Offices (illustrated on p. 8) by a similar building, occupying the site of the now-existing Brydon building, while on the other side of Parliament Street is a huge block of Admiralty and War Offices. It will be noticed that Downing Street is abolished in favour of a colonnade overlooking the Horse Guards Parade. The scheme should be compared to the much more imaginative scheme suggested by Sir Charles Barry in 1857, which is illustrated in Alfred Barry's memoirs.

Inigo Jones, when there arises a new man of quite exceptional stature. Take the Greeks themselves. Styles, however great, however perfect, become obsolete when the background, the philosophical and spiritual background that led to the production of those styles, has gone. The Greek Temple, the Greek sculpture, the most perfect of all sculpture, was the product essentially of an age when man was completely self-satisfied, when man regarded himself literally as the centre of the Universe and as capable of complete self-satisfaction. Hardly had it reached its perfection when, first in the Hellenistic age and then later when you got the Byzantine art, Greek art became the most esoteric and transcendental of the arts in Europe. And so in this modern age, which may be a machine age, I believe it is essentially an age of intense diversity, and that that diversity is good. And so I see no reason why there should not be, for some time to come, an immense variety of experiment in architecture; and, if it is sincere, and the work of artists, it will be good.

One other thing the President said in his most stimulating address, and on which it is interesting to reflect, is

that there may be a great reaction against the machine. Is it not a most extraordinary thing that the outcome of what was essentially, in its beginnings, a great reaction against the machine, resulted in the glorification of the machine? I refer to Russia. On every Russian postage stamp you have the hammer and the sickle, and yet no country has done more to replace the hammer and sickle and do away with the latter in favour of the super-tractor, so "super" that they do not work, than Russia. And it is a curious thing that at any rate, whatever our theory for the time being, we are going on having machines, and we are continuing to develop the whole economic life on the basis of the machine. And the machines have got to be housed, as men also have to be. But here the artist comes in. Art must triumph over the machine and not let the machine triumph over art.

I do hope that the essential mission of the architects, now and in the future, is to put in the artistic element, coming in, as it were, on the top of the work of the engineer. You may say it is a struggle between the professions. Are our buildings to be purely engineering ones,

or are they to have that conscious artistic element in them which was referred to in the President's address as present in the Forth Bridge and in the motor car? As long as architects will keep a conscious artistic element and endeavour before them, I am confident that architecture will be the master art, as it is essentially the foundation of all the other visual arts; it is, above all, the fine art which is most in touch with and appeals to the largest number of the common people of the country, and how important that is. Beautiful buildings are essential if we are to retain the beauty of the country, if we are to have good painting, good sculpture, good anything; and there is no greater responsibility towards the future taste and culture of the people of any country than the manner in which architects carry out their supreme responsibility of maintaining the ideal of beauty.

With those words, ladies and gentlemen, I have the greatest pleasure in seconding the vote of thanks.

Sir HERBERT BAKER, K.C.I.E., R.A.: I feel very great temerity in speaking in the presence of my friend the President of the Office of Works when he has just consigned me to the shelf as obsolete. I see myself and my brother artists Tapper and Dawber consigned to a mouldy shelf in the crypt of Whitehall buildings! I should like to take this opportunity, in your name, of thanking the two eloquent speakers who have given such fine testimony to the worth of our new President; and also to say how happy we all feel that he has accepted the very arduous post. We architects know how very arduous our profession is, how difficult it is to preserve that equal mind between the artistry and the business of our profession, between the spiritual and the material. To do so is a very absorbing task, taxing all the efforts of body and soul. And it is because our President has kept that equal mind that he has risen to a position of such distinction.

There is only one solvent, I think, to all the difficulties and that is to keep the high ideal; and it is because we feel our new President will do this that we acclaim his high service to us. We must remember, as Sir Giles said, that we must not only build with truth and efficiency but that, above all, we must design with beauty. And it has occurred to me that a saying of Milton is very appropriate for the present time, not only in our Royal Institute, but in all institutions and in Parliament. Milton, in a speech to the House of Commons of the Commonwealth, which was rent with distractions and "isms"—many more than we have in these disturbed days—said the same thing. He said that only ideals will solve all the difficulties, and he prophetically declared "Methinks I see an eagle kindling its undazzled eyes in the fount of Heavenly radiance

while the timorous and envious birds flutter about and prognosticate an era of sects and schisms," and we might add, "isms." If we architects keep our eyes to the radiant and higher ideals of our art we shall not only help our President to put on one side and to cause to be forgotten all those difficulties, but will help him to lead the Institute to even greater glory.

The PRESIDENT (in reply): Ladies and gentlemen,—Thank you very much for receiving this vote of thanks in the way you have. My task is a difficult one; I have taken it on with a good deal of misgiving, and I do not know whether I shall be able to carry it through. But I do find it made much easier by the genial and cordial way in which everybody tries to help me and to encourage me.

With regard to the remarks which were made by Lord Crawford and Mr. Ormsby-Gore and Sir Herbert Baker, I do not wish to detain you, but a number of points arose in them. But not having had time to write out my reply, or to make my jokes beforehand, I shall be brief. One thing Mr. Ormsby-Gore did was to advocate individualism. There, again, I think it is a question of balance. You want individualism, but you want it restrained; you want freedom, but within certain limits. The styles which have arisen in the past have been accentuated and encouraged and carried on by geniuses, but those geniuses were not revolutionary. Take the case of Michael Angelo; he worked in the style of his contemporaries, but the point was that he did it a bit better than everybody else. Inigo Jones did not originate the Palladian Style in England; he simply carried it on from the examples he had seen, and he, again, did it better than anybody else. He was an individualist, but within limits; and that is the kind of individualism that I should like to see. At the present time we have individualism without limits—every man for himself and "the Devil take the hindmost." And we shall never get quality—that is the word I wanted—without communal thinking; you will not get it by individualism, which is superficial and shallow, because it is human, it is of limited intelligence. We have to recognise that and realize that we shall have better results by each making our contribution. Only by that means shall we get quality; we cannot, I say, get it by pure individualism—we never will.

I have said some rather harsh things about Modernism, and I think I led you to believe I am against it. We have as a guest to-night one of the ablest exponents of Modernism, I think, in the world, Mr. Erich Mendelsohn, and I am glad to welcome him here. He is an architect of international reputation and I am only sorry that by the order of the proceedings to-night he is unable to get up and, perhaps, completely answer all the accusations which I have made against Modernism to-night. He is bound to silence, and I think I ought to apologise to him for that fact. Thank you very much.

Unveiling of the Portrait of Sir Raymond Unwin, P.P.R.I.B.A. PAINTED BY SIR GEORGE CLAUSEN, R.A.

I have this evening a pleasant task, ladies and gentlemen, namely, of unveiling the portrait of our Past President, Sir Raymond Unwin. I am sorry that owing to the absence in America of Sir Raymond he is unable to be with us this evening. Sir Raymond Unwin has left his mark on the history of this Institute; his knowledge of town planning and his international reputation on these subjects are too well known to you all to need any mention from me this evening. His tireless energy and his enthusiasm enabled him to use his position as President of the Royal Institute to the fullest advantage in furthering the fine ideals that he held so strongly and by his ability and energy

he brought prestige to our Institute and we thank him for it.

We are fortunate in having had his portrait painted by such a fine artist as Sir George Clausen. Here again I am sorry to say that Sir George is unable to be with us to-night, but I should like to say that we are proud in this Institute of our collections of portraits of past presidents. They have been painted by the most distinguished artists of the time, and we should have had an obvious gap in our collection if we had had no example of the work of Sir George Clausen. I am very glad indeed that this gap has now been filled, and so well filled, by this portrait which I now have great pleasure in unveiling.



SIR RAYMOND UNWIN

PRESIDENT 1931-1933

From the portrait by Sir George Clausen, R.A.

The Materials of Art

THE INAUGURAL SLADE LECTURE DELIVERED AT OXFORD ON WEDNESDAY,
18 OCTOBER 1933

BY H. S. GOODHART-RENDEL, F.R.I.B.A., SLADE PROFESSOR OF FINE ART

THE titles I have given to my lectures for this term may seem to promise more than those lectures can supply. The materials, the making, the enjoyment, the criticism, of Art are in sum nearly the whole occupation of Aesthetics, and I have no complete theory of that science to divide into four tidy helpings and serve to you. If indeed I had any theory that seemed to me complete I should cautiously keep it dark, since I have learnt by experience that the credibility of complete theories is quickly evanescent. Few of them can stay a course of twelve lectures, and it is such a course that they here would have to run.

Without any complete theory, however, we can profit greatly by applying common sense to the problems my titles suggest. "The materials of Art"—what is it made of? "The making of Art"—how is it made. "The enjoyment of Art"—what can we get from it? "The criticism of Art"—how can we test its quality? When we have answered these questions as truly as we can we shall have arranged our imperfect knowledge to our best advantage. By order and method we shall have laid for our further enquiries a foundation that may prove stronger than we had thought it in our power to frame.

What are commonly called the "Arts" divide into two kinds, those that exist to serve a material end and those that exist to touch men's thought and emotion. The first have been called the Useful Arts, and for them I shall adopt that name. The second include the arts generally called Fine Arts, and there appears no reason why that name should not be made to comprehend them all. Music, Literature and Drama exist to please rather than to serve: no doubt, they often lend themselves to use, but they do not exist for usefulness' sake. They are thus of the same kind as Painting and Sculpture, and of a different kind from Eurhythms, from Newscripting, from Army Signalling. Architecture, too, is a Fine Art; although much that is considered to-day to be Architecture is, in reality, the Useful Art properly called Engineering. I have thought, but think no longer, that a third category entitled "Ornamental Arts" should be allowed, to comprise such services to pleasure as Jewellery, Flower-gardening, and Perfumery. I think now that these, without any paradox, come into the category of Fine Arts, although their narrow scopes and small possibilities may limit the occasions upon which they need be so considered.

The arts, then that I shall call "Fine" are, without any exception, all those, and only those, that exist primarily to touch men's thoughts and emotions. These arts may be made use of for inartistic ends; Painting may be to record appearances, Literature to recommend a creed, Music to inflame the passions, or even to stimulate the digestion. The attainment of such usefulness, however, must, in the Fine Arts, be but a secondary goal, and one at which the artist may frequently, and properly, refuse to aim. In the Useful Arts, on the other hand, usefulness is inescapable, since it is for the service of material ends that these arts exist. That they should also touch thought and emotion is very desirable, but cannot be made a condition of their existence.

Thus, Fine Arts are those that must please and may serve, Useful Arts those that must serve and may please. Such, at any rate, are the definitions I shall assume for the terms when I employ them. The frontier between the two, if not everywhere distinct, is sufficiently so to indicate the field of our enquiry. My commission is to speak of the Fine Arts, and what mention I shall make of the Useful Arts must be only in elucidation of my appointed theme. Among the Arts that, according to my definition, are Fine we may never need to examine those of minor scope and development, although in generalisations we must take them into account. Music, Architecture, Sculpture, Painting, Literature, and Drama; these, by common consent, are the arts of major importance, and it is of these that to-day we must hope to discover the essential material.

For the production of any art there are two necessities; the material with which the artist creates, and the vehicle by which his creation is conveyed to the perception of others. Not to differentiate these must lead, as often it has led, to confusion in thought and theory. Any element of a work of art that the artist cannot work without must be his matter, his material. His vehicle will be any other element that he needs only to externalise his work, to disclose it to the world.

What, for example, is the necessary material of the Fine Art of Music? Not sounds, sounds make but its vehicle. Few composers worthy of the name have composed "at the piano"; the process of composition is normally conducted away from any instrument. Whatever is put down on paper during the process is put down merely as an aid to memory, as figures are put

down on paper during the process of arithmetic. Musicians, like arithmeticians, will differ one from another in their capacity for work "done in the head." Even the man that does compose "at the piano" strikes notes only to verify the result of a mental process, as the results of mental arithmetic may be verified by means of written figures. Among serious musicians, moreover, such a man is exceptional. Be his method what it may, the composer, when his "opus"—his work—is finished and revised, will write it in a form that can be read and enjoyed by others. Only by the few perhaps, since the power of reading soundless music has never yet been acquired by the many. Nevertheless a work of musical art has been created, without, normally, even a sound being made. Thus, sounds, however necessary to music, cannot be necessary material in the Art of Music, for which art they serve only as a vehicle.

What, again, is the necessary material of the Fine Art of Architecture? Not masses; these, like sounds in the art of music, make but its vehicle. No architect that respected his art would begin to build before his design was perfected or even would let his design be shaped in any particular by the process of drawing. If from time to time he should verify his results by means of models or pictorial representations, he will do this to supply the defect there is almost certain to be in his mental vision; since few men can mentally visualise any tri-dimensional patterns beyond the simplest. Be his method what it may, the architect, when his design is finished and revised, will draw it in the diagrammatic form of plans, elevations, and sections, which those who understand such diagrams can inspect and understand. A work of architectural art has been created, and displayed upon flat sheets of paper. Thus masses, however necessary to architecture, in the Art of Architecture, cannot be necessary material.

Certainly, without sounds there cannot be music, nor without masses architecture. Yet a work of musical art can be created in silence, a work of architectural art can be completed upon its author's drawing board. Therefore musical art, although normally a preparation for music, architectural art, although normally a preparation for architecture, can, both, be exercised and appreciated for their own sakes alone. To deny this, to affirm that a symphony only becomes a work of art in performance, an architectural design in execution, is to give, inconveniently, a special meaning to the term "work of art" that leaves us no description for the symphony between performances, for the design of a monument destroyed. The sounds of the symphony, the masses of the architectural design have been present in idea in the artist's mind, and, in idea, lie behind the graphic symbols of the musician's score, of the architect's diagram. In idea they are necessary to him and his work, but in actuality they are necessary only to listeners, to spectators.

Although I do not think it certain that a man stone-deaf from birth could never practise or appreciate

musical art, or that a cave-dweller who had seen no human construction could never practise or appreciate architecture, such activities on the part of such persons are obviously improbable. Ordinarily it is the memory of sounds heard, or of masses seen, in pleasing combinations that induces a man to seek from new combinations new pleasure. Yet it would not be exactly true to say that such memories are to him necessary material of art, since they are but the means whereby he has obtained his necessary material, his ideas of sounds or ideas of masses, ideas he might possibly have conceived by some other means. These ideas, however obtained, are abstract enough to have, or at any rate to seem to have, an existence independent of the concrete things with which they correspond. I believe that most musical composers must have felt, at one time or another, when listening to a performance of what they have made and written, that they are hearing their work translated into a medium different from that in which it was created. In the mind of the composer, while he was at work, the intervals between notes have been no more measured in pitch of sound than they have been in distance of space upon the written stave. His occupation has been the combining of ideas that only afterwards will be translated into sounds for others to hear, recorded as notes for others to read.

We thus find that the ideas of sounds in the composer's mind are a necessary material of the Art of Music. Similarly, the ideas of masses in the architect's mind are a necessary material of the Art of Architecture. If we seek, however, for material that is not only necessary but immediate, if we would learn what is the actual stuff of which these arts are made, we shall observe that these ideas, of sounds or of masses, serve only and invariably as the ingredients of combinations with the further combination and arrangement of which Art's business begins. Two notes sounded together, two simple masses placed side by side, cannot make Art. They have each made, however, a combination of a kind that Art can multiply and assort and contrast to her own ends. Art has been said to be made up of relations, and with the meaning intended by this statement I do not think we can disagree. If we prefer to avoid the vague word *relations* we may say that the necessary immediate materials of all Fine Arts are combinations of the ideas of their particular vehicles—in music combinations of the ideas of sounds, in architecture combinations of the ideas of masses, and in the other arts combinations of the ideas of whatever their vehicles may be.

In Architecture always, in Music usually, composition is long prior to performance; and in Architecture it is certain, in Music probable, that the composer and the performer will not be one man. When a man, in the double rôle of composer and performer, extemporises music or poetry, the interval between composition and performance is minimised but not annihilated, inasmuch as intention must always precede utterance. Extemporisation excepted—and the exception is unimportant—

there is no necessarily greater probability of a composer's playing his own composition than of an architect laying the bricks of his own design. In Drama also, composition must be prior to performance, even when a playwright-actor extempores by gagging in a part he has written himself. Composition, indeed, must be prior to performance in all arts, as surely as impulse is to action, seeing that the impulse to artistic utterance must be artistic intention, and that artistic intention is the will to arrange combinations of ideas in a way that shall have emotional significance. Such arrangement is composition. It has been to establish, to emphasise, the mutual independence of composition and performance, of creation and communication, that I have spoken so particularly of Music and Architecture, since in other arts this independence is less obvious, invention and execution being more closely inwoven. My mention of Drama, however, although made in support of definitions true in all arts, brings me inevitably to the consideration of a distinction that at first sight may appear to isolate Music and Architecture from all other arts whatever. In the Fine Arts of Sculpture and Painting visible objects can be imitated or represented; in the Fine Arts of Literature and Drama events can be narrated or, in Drama, imitated; whereas in Music and Architecture such imitation, representation, or narration is impossible. Even if the imitation of unsculptured forms in much Sculpture be held to be analogous with the imitation of unmusical sounds in some music, it must be conceded, at least, that the difference between Debussy's *La Mer* and the sounds of the sea, between Honegger's *Pacific 231* and the noises of a railway engine is inevitably a greater difference than that between a portrait-bust of a man and his death-mask. Much Academic sculpture would not appear out of place in Madame Tussaud's, but no *berceuse* can seem for a moment to be the mere rocking of a cradle, no *spinnelied* the mere whirring of a wheel.

The proper use of representation, of imitation, of illusion will have to be investigated in my forthcoming lecture upon the "Making of Art." Here we need only examine the effects that imitative and representational capabilities must have upon the nature of the ideas serving as material in Fine Arts we have not yet discussed. In the architect's conception of a domed building the combination of the idea of a cylinder and that of a hemisphere may serve him as immediate material. The same combination may serve as immediate material to the sculptor, but to him it will be palpably rich with allusive suggestions to be enforced or avoided; the idea of the cylinder may approach or recede from the idea of a limb or of a torso, the idea of the sphere approach or recede from that of a kneecap or of a skull. It is commonly, but I think falsely, assumed that this difference between the conception of the architect and that of the sculptor is one of kind rather than of degree. Geometric forms are supposed to be without allusive significances to the common man, and are labelled *abstract* or *architectural* or what not, in contra-distinction to forms that evoke

conscious associations with natural objects. Myself I hold that these *abstract* forms have no significance whatever to the mind or emotions other than that acquired through subconscious association with objects that give us enjoyment or pain, and that therefore the difference between the conception of the architect and that of the sculptor can be one of degree only. Be this as it may, in our consciousness the mental and emotional associations evoked by forms will be much more frequent and vivid when we contemplate sculpture than when we contemplate architecture. If we say, as we truly may, that the immediate material of the Fine Art of Sculpture,



"If we say, as we truly may, that the immediate material of the Fine Art of Sculpture, like that of the Fine Art of Architecture, is combinations of the ideas of masses, we must add that in sculpture the ideas of masses will be far more recognisably influenced than in Architecture by ideas of things outside Art that the masses suggest or resemble."

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like that of the Fine Art of Architecture, is combinations of the ideas of masses, we must add that in sculpture the ideas of masses will be far more recognisably influenced than in Architecture by ideas of things outside Art that the masses suggest or resemble.

The difference between a painted waxwork, cast from life, and a painted realistic statue is the narrowest part of the No Man's Land that separates Art from mimicry. Between a picture and a natural scene there must always be the wide gulfs that separate the flat from the round, the illuminated from the luminous. If a painter would persuade a spectator that a man stands where in reality there is nothing but a flat canvas, his spectator must be immobilised in one position, deprived of the sight of one eye, and confronted with shapes and colours reproducing the shapes and colours the actual man would present to a perceptive retina. Such an absurdity is, of course, seldom if ever attempted, but it is the logical end of purely imitative painting. If the faculty were general of really seeing what is before the eyes, would-be illusionist painting must be everywhere abandoned because of its essential impracticability. Most men, however, when they think they see a thing, consciously see only such appearances as are necessary to tell their minds what the thing is. All also that is to be seen in the thing is subconsciously rejected by their experience as unimportant. Such partial spectators are as easy dupes of the imitative painter as the pigeon of the painted decoy. The Academy portraitist represents upon a canvas all that Mr. So-and-so has ever observed in the appearance of his wife, and Mr. So-and-so delightedly remarks that Mrs. So-and-so seems to be stepping out of the picture frame. Upon Mrs. So-and-so's dog, however, the Academy portraitist's curious pink dabs and brown smudges make no mental impression whatever.

Now in Sculpture, where exact imitation of natural form is possible, we have seen that this possibility must influence in greater or less degree the ideas of masses that in combination make Sculpture's immediate material. In Painting, where imitation can be only bi-dimensional and inexact, we shall find, none the less, that ideas of shapes are so highly charged with natural associations, so vividly reminiscent of representational conventions, that they can seldom be extracted even from the associations and conventions that are conscious. Absolutely flat surfaces of varying colour are almost non-existent in Nature, and the human eye has little experience of regarding them. The habit of estimating relative distances, of recognising projection and recession, is bound up with ocular perception so closely as almost to be bound up with sight itself. This stereoscopy depends only partially upon the use of two eyes; with one eye alone a man can still deduce fairly accurately, from the overlapping of forms and from aerial perspective, what is near and what is far in the scene before him. In consequence, it is rare that the combination on the flat of one coloured shape with another should not suggest a difference of planes.

Normally one of such shapes will be felt by all spectators to look as though it were nearer than the other.

Thus, although combinations of the ideas of flat shapes and colours are the immediate material of the painter's art, this definition, parallel to a definition that is reasonably sufficient in Music and in Architecture, but that has needed some supplement in Sculpture, will, in Painting, need very important supplement indeed. The immediate material of the Fine Art of Painting, we must say, is combinations of the ideas of flat shapes and colours together with combinations of the ideas of the masses that those flat shapes and colours suggest. If we attempt to fuse the two orders of ideas in this definition, we shall, I think, destroy its universal applicability. Unfused, their relative dominance will vary in painting of different kinds. When the ideas of flat shapes have predominated in the painter's consciousness we shall have painting that approaches that extremely rare thing—pure bi-dimensional pattern. When the ideas of masses have predominated we must expect these ideas, as in sculpture, to be recognisably influenced by ideas of resemblant things outside the field of Art.

Before considering the Fine Arts that use words, I want to remind you that words are sounds. If you look up *word* in the Concise Oxford Dictionary you will see it defined as "a sound or combination of sounds (or its written symbol) recognised as a part of speech." The word that we read is only a symbol, the word itself must be heard. If you claim, as some people do, that you "think in words," you mean that you think, not in words, not even in symbols, but in ideas of words. If you cogitate a sentence for writing or for utterance, you do just what the musical composer does, you combine ideas of sounds.

Now of word-symbols, of written words, that is to say, there is a use that is purely communicative; a use corresponding with that of real words, spoken words, in purely communicative speech. To this I have already made passing allusion as "Newswriting," a poor name but the best I can find for the art of giving information by means of written language—a Useful Art in that it may please but must serve. Into this Newswriting—which may be anything from the directions on a pillbox to the account of a coroner's inquest, from a request to keep off the grass to a classification of the flora of the Antipodes, into this Newswriting sound need not enter at all. The man deaf from birth may lose nothing of its essence; whatever in it that cannot be enjoyed without the experience or memory of sounds will be non-essential and supplementary.

The Fine Art of Literature, on the other hand, has, like Music, sounds for its vehicle, and combinations of their ideas for its immediate material. The written symbols of these sounds, legible only by the few in Music, in Literature are legible by the many, so that they have often come to be regarded as themselves the final vehicle of the Art. Nevertheless all art in the arrangement of their combinations depends normally upon the experience

or the memory of sounds heard. Euphony, cacophony, sibilance, sonority; these and many like terms express intrinsic qualities in literature that are intrinsic in music also. Both in Literature and in Music they are qualities not of written symbols but of sounds, and it is unlikely that a man deaf from birth could conceive their nature. Of their nature, however, the memory is all that the writer of literature or the composer of music needs for the practice of his art. As in Music so in Literature the work or art is created without, normally, even a sound being made.

In differentiating the immediate material of the Art of Sculpture from that of the Art of Architecture I pointed out that the ideas of sculptural masses will be influenced obviously, as the ideas of architectural masses will be influenced only obscurely, by ideas of things outside Art that the masses suggest or resemble. To make no greater differentiation between the Art of Music and that of Literature may seem like an absurd understatement of a dissimilarity that is vast. The narrative and descriptive power, so weak in Music, in Literature is so surpassingly strong that to accord it no higher function there than that of a non-essential influence upon essential material has a strong air of paradox. Recent experiments in prose and poetry, however, show us, whatever we think as to their success, that Literature may be possible in which words will serve only to evoke associations that are subconscious. The immediate material of such Literary Art can certainly be defined as combinations of the ideas of sounds, with no more qualification than the same definition has required when applied to Music. In applying this definition, therefore, to Literature, as a whole, I doubt that reason will support any further qualification than that the ideas of sounds in Literature will, normally, be influenced more obviously than in Music by the ideas of things outside Art that these sounds suggest or resemble.

If in the main body of Literature the ideas of sounds are thus closely but separately inwoven with their sense, in Drama the ideas of bodily movements are so little independent of the ideas of instinctive actions that to sever one from the other seems almost impossible. The Fine Art of Drama has for its vehicle bodily movements and for its immediate material combinations of their ideas; and, although it is not inconceivable that a ballet or a pantomime could be created in which rhythm and gesture should convey none of the direct significances of rhythm and gesture in daily life, yet these significances are ordinarily so strong as to overpower all else. When a man's arm describes a curve around a woman's neck our aesthetic interest in the path of his gesture stands a poor chance against our curiosity as to whether she will let him kiss her or not. We seldom think of an actor's running from the stage as a quickening of rhythm; we either know or want to know where he is off to and why so fast. In Drama with words, spoken or sung, these sounds intensify the extraneous significances of the movements they accompany, and the difficulty of detaching movement from significance becomes extreme. Yet, seeing

that Drama without significance is conceivable, but Drama without movement impossible, we must acknowledge that only in the combinations of ideas of movements can be found the material of Dramatic Art that is immediate and necessary. The significances of movements, perhaps reinforced by those of words, are important material also, but material not indispensable, material, moreover, that of itself might make nothing more than oratory, or even a demonstration of cookery or of dancing.

In the brief survey I have been making of the big six among the Fine Arts, to Drama only have I allotted movements as its vehicle, the idea of movements as essential material. What is called *movement* in Music and in Literature is not, of course movement in space; it is merely the progress of a work of art whose field is in time. Drama has this progress too, being an art—being the only Fine Art—that uses space and time together. Obviously, however, such *movement* is not artistic material. The succession of movements required for the performance of a symphony is no more an ingredient of the symphony than the extent of square inches it covers is an ingredient of a picture. The space-movements in Drama, on the other hand, are indispensable if the Art is to be. *Tableaux vivants*, *poses plastiques*, if not allowed to constitute a Fine Art by themselves, would be regarded less naturally as a form of Drama than as a form of sculpture with living material.

We have discovered that the Arts of Architecture, Sculpture, and Painting have their vehicles in space, those of Architecture and Sculpture being masses, those of Painting being flat shapes and colours. We have discovered that the Arts of Music and of Literature have their vehicles in Time, those vehicles being sounds. Movements, which make the vehicles of Drama, are in both Space and Time. The immediate material of each of these Arts we have found to be combinations of the ideas of their vehicles. These ideas are without the realms of space and time; the symphony does not take three quarters of an hour in the composer's mind, nor does the design of a building cover half an acre in the mind of the architect. The symphony, the poem, the stage play, however, do take time in being conveyed to the listener, time the duration of which is not under the listener's control. Would it be true to say that the architectural design, the statue, the picture, take no time in being conveyed to the spectator? Any convenient classification of the time Arts as progressive, of the space Arts as timeless, would imply this statement, but I do not think that any such classification can be made. The Impressionist painters, lengthening the path of Corbet's Realism, strove to eliminate from their vision, from their presentations, all that could demand scrutiny. Logically their pictures should be seen in the blink of an eye like the snapshot of a camera. And even that blink must be a short length of time.

The eye has a brain behind it, which the lens of a camera has not. To perceive a picture takes time; to

perceive a statue or a building takes time, and changes of station. When we listen to a symphony, a poem, a stage play, the length of our experience, the sequence of our impressions are fixed for us; when we look at a picture we can take as long as we like and begin where we choose. Time and sequence, therefore, are controlled by the spectator at will ; but for the auditor are ordained by the artist himself.

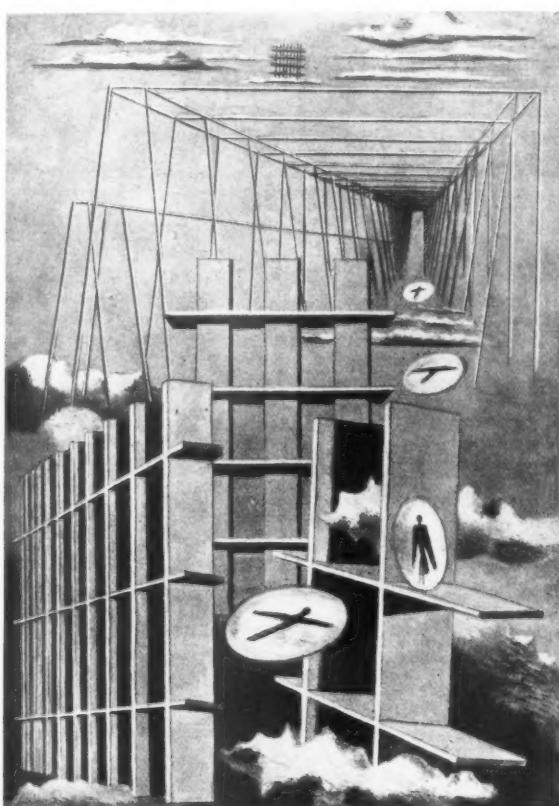
The ideas of Time and Sequence must therefore be added to the essential material I have already requisitioned for the artist in Music, Literature, and Drama ; they are indeed implicit in the combination of ideas that constitute the material I have called immediate. To exclude ideas of Time and Sequence from the essential material of Sculpture and Painting seems right to me, although many sculptors and painters would claim that their works leave no doubt as to where the spectator's eye must first rest, and whither and when it must be led. That their combinations of form with form, shape with shape, colour with colour, make paths for the eye I should be the last to dispute, but I have never yet perceived any such path that could not be followed in either direction equally well. All that I have claimed for the spectator is that he can begin where he chooses. The painter can certainly conduct him from this thing to the other, but cannot, I think, prevent his happening to proceed from the other thing to this. Where there is no priority there can be no time.

The dream of the Baroque artists was to raise from architecture, sculpture and painting, the spell of immobility. This they sought to do with artifices of representational illusion; arranging masses, shapes, and colours, in combinations so suggestive of momentary appearances in Life as to tempt the spectator to fancy them momentary in Art also. I have been told of a chapel in Spain or in Portugal where the attempt was carried further still, spiral columns being made actually to revolve by means of clockwork. Moving architecture has also nearly been achieved in fireworks and waterworks, and there may be more of it to come. Moving sculpture may possibly grow out of the ingenuities of waxworks and of toys. Moving painting is already almost within the reach of the cinema, and Mr. Walt Disney need only change his hieroglyphs, need only replace Mickey Mouse by a volume crashing diagonally through planes in recession, for those critics that like talking about such things to have something very new indeed to talk about.

To speak here of such possibilities, however, is mainly a digression, whose justification must be that it has brought us to the cinema, of which something should be said. Cinematographic art, by its reliance upon photography, even though upon very clever trick-photography, remains for the present a fantastic sub-division of Drama. It is an art needing space and time, an art that has for its immediate material the ideas of movements and the ideas of sounds. Its use of shapes is still purely representational and symbolic, and must probably so remain as long as every shape has to be passed through the lens

of a camera. A development of process, however, by means of which painting could take the place of photography would open the way to a new art in which the immediate material of the painter would be added to that of the dramatist.

Already, when speaking particularly of architecture and sculpture, I have expressed my disbelief in the existence of any such thing in Art as "abstract form." The mere use of geometric shapes by the Artist, their mere perception by the spectator, I hold to invest them with subconscious associations derived from experience of Life. In short, *every little picture tells a story*, although the story may never well up into the consciousness that can clothe it with images or with words. The still-life pictures by Chardin are well-known examples of this



Reproduced by permission of the Mayor Gallery
AERIAL VIEW. By Paul Nash

"The mere use of geometric shapes by the Artist, their mere perception by the spectator, I hold to invest them with subconscious associations derived from experience of Life. In short, *every little picture tells a story*, although the story may never well up into the consciousness that can clothe it with images or with words."

extraordinary allusiveness : we cannot tell what those pots and vegetables are saying to us, but they certainly are not saying merely pots and vegetables, or lights and darks, or salients and recesses, or perpendiculars and horizontals.

If I am right in believing that all the material of all art is steeped in associations with pleasure or with pain, that these associations may be recognised or unrecognised and that in Music and Architecture the unrecognised greatly predominate—if I am right in this, I have been justified in neglecting as necessary material for those arts such ideas of masses and sounds as are exceptionally used to suggest actual things to our consciousness. The carved stalactites of a water-pavilion, the oboe's cock-crow in Saint-Saëns's *Danse Macabre*, are inessential in the works they adorn. In sculpture, however, the use of such things is not exceptional but usual; indeed we have realised that in all the major Fine Arts, other than Music and Architecture, the ideas of things resembling their vehicles must be given equal status with the ideas of the vehicles themselves.

In my next lecture, that upon the Making of Art, I shall hope to establish that the artist's primary activities are choice and arrangement. The painter composing a portrait, the sculptor an allegorical group, the poet an elegy; every artist commissioned to record or express something, will choose and arrange vehicles that are linked by conscious association, by what we call resemblance, with what he has to record and express. When we endeavour to think exactly, we may know that a picture can hardly be more like a man than a story can be like an event. But in common speech we can call a literary description "real" and a portrait "a good likeness." The writer has then harmoniously composed combinations of the ideas of words with combinations of the ideas of their meanings, the painter has harmoniously composed combinations of the ideas of shapes and colours with combinations of the ideas of the appearances those shapes and colours suggest. The two systems of ideas can often only with difficulty be made amenable to the same process of arrangement ; word-meanings may be best disposed in a sequence that sets word-sounds in discord, shapes and colours may be best disposed in a design that sets their resemblant significances in disorder. Reconciliation of the two systems makes the peculiar difficulty of art that is consciously representational, a difficulty that now drives many faint-hearted men into the dark mystagogy of empiric experiments in pattern.

If a picture can never be like a thing existing in three dimensions, if a story, lacking visibility, can never be like the actual encounter it may narrate, if even a statue cannot yet be like a man when a man would move, a scene on the stage can be (although, of course, it had much better not be) exactly like a scene in real life. In

the theatre it must be clear to every unprejudiced person that narrative and representation, whether of possible or of impossible action and thought, are the essence of the theatre's art. Symbolism may infuse it, didacticism may muddy it, philosophy may charge with general extensions its particular matter, but the thing that makes a play a play must always really be information as to what happens to Jones, or to Everyjones or to Jones's soul. The just pre-eminence in Drama of narrative, with representation its servant, may well force us to re-examine its function in other Fine Arts as well, arts in which its share is apt nowadays to be slighted. We have established, I think, that in none of them can it be accounted immediate material, but we also know that none of them, except perhaps Architecture (and even that exception is not certain), is free from its influence. As a convenience, I should like, myself, to postulate a Fine Art of Narrative, with combinations of ideas of events for its immediate material. I should like to make it a cuckoo art that relied for the hatching of its vehicles upon the unsuspecting mother arts of Literature, Painting, Sculpture and Drama.

The convenience and, I dare say, the absurdity of this proposal may, perhaps, support the convenience of the classification of arts that I have adopted, and palliate what of absurdity is inseparable from too great, but necessary, tidiness. One of the best known of aestheticians has written very fiercely about those who divide art from art and discriminate between the materials and processes proper to each. Philosophically there is certainly something to justify an insistence upon the unity of Art that will brook no subdivision, but such an attitude of mind would be neither appropriate nor convenient among the staff at an Art School. Working artists tend more and more, as the world grows older, to stop in their work and wonder what they are doing and why. The common sense that work usually engenders ought, I think, to find for them good working answers to their questions. In what I have said to-day, and what I hope to say in the other lectures of this course, the Fine Arts are regarded as being in practice specialised activities, each the proper province of a specialising man. Lately, artists in various fields have taken badly to poaching; sculptors have stolen the simplicities of architecture, writers the speechlessness of music, painters the inflexibility of mosaic. Unless their training has been incomplete in their own vocations, these marauders will be habitually ill-adapted to making good use of their spoil. I believe, in fact, that nothing is more important to an artist's well-being than a highly cultivated power of recognising what material is, and what is not, appropriate to the processes in which he is skilled. It is for this reason that I have chosen, in this my first lecture, to make the best arrangement within my power of the materials of Art.

COCKFOSTERS RAILWAY STATION

Architects: Adams, Holden and Pearson [FF.]

DESCRIPTION.

Built for the London Passenger Transport Board as the northern terminus of the Piccadilly Railway, the station has been planned as the nucleus of a suburb with future provisions for a bus terminus and car garage on a town plan agreed with the Local Authority.

PLAN.

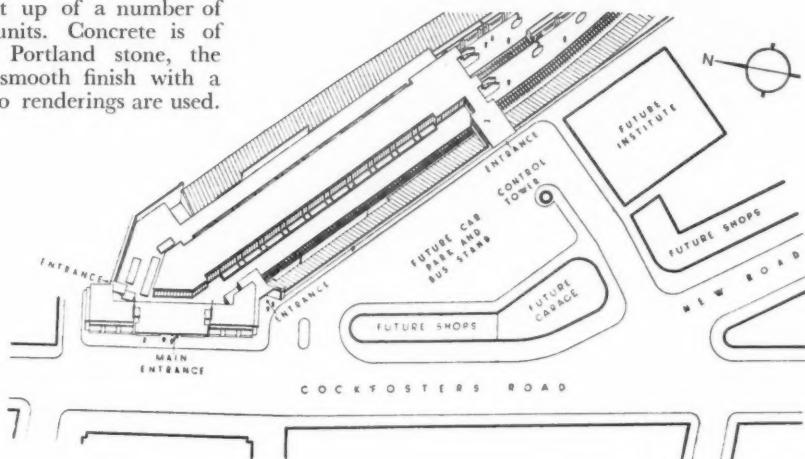
Tracks and station are below the level of the approach road, sunk in a cutting. The scheme is only partly executed, shops at sides of main entrance and an extension of the train shed with covered bridge remaining to be built. The axonometric drawing below shows the complete scheme as so far designed.

STRUCTURE.

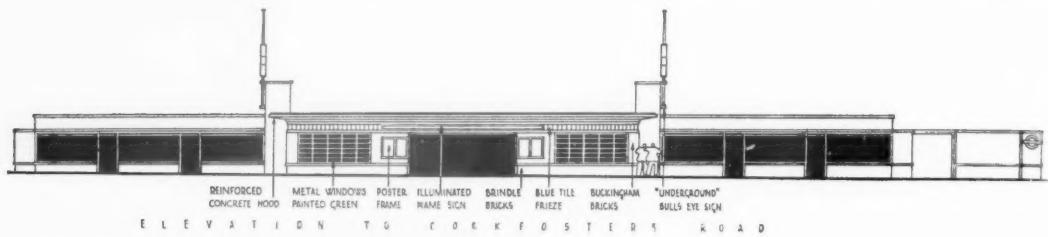
The train shed is of reinforced concrete with pairs of piers at 25 feet centres; this spacing was determined by the necessity for seeing the name-sign of the station, fixed between piers, from every carriage. Between each pair of piers is a straight expansion joint, through all members, packed with asbestos; the train shed is therefore built up of a number of butted independent units. Concrete is of cement and crushed Portland stone, the surface rubbed to a smooth finish with a mechanical rubber; no renderings are used.



A general view of the main entrance; the canopy is of reinforced concrete.



Axonometric drawing of complete scheme as so far designed



The main entrance by day and by night and (above) an elevation of the completed scheme.



On this page are views of the train shed by day and by night with detail plans of the station at road and platform levels.

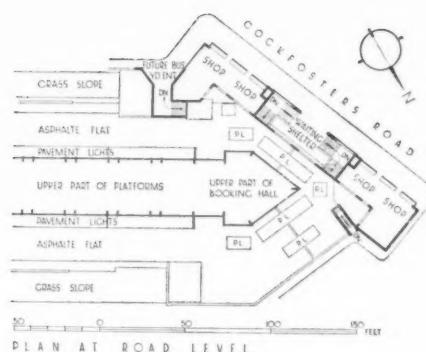
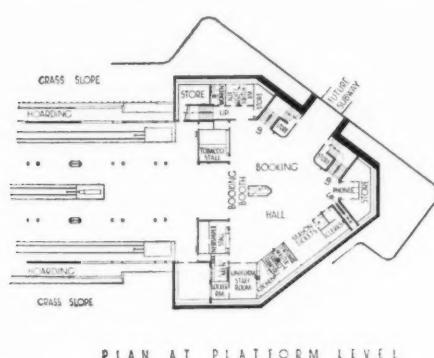
FINISHES.

The bases of the piers are brush painted olive green below and grey green above, separated by a narrow chrome yellow band. Seats and flush doors are of teak. Globular light fittings are of painted veridian green metal, chromium plate and opal glass. The train buffers are painted bright red and grey. Hand-rails are of light bronze. Platform floor finish is asphalte and in the booking hall are special pressed, hard-wearing, 12 in. by 12 in. by 1 in. tiles (Marmette) set with wide cement joints. These tiles are of marble dust and cement and made under a pressure of 1,600 lbs. per sq. in. The makers have obtained a B.R.S. report on these tiles.

The booking booth or passimeter has a bronze frame filled with white and light blue mottled rubber which can be washed. Ticket machines are blue and white enamel and bronze.

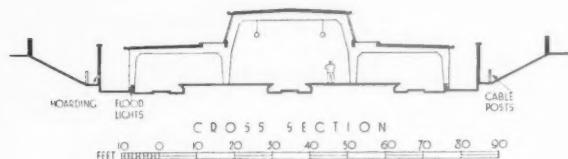
In the booking hall, shops, telephones and poster frames are all built in with chrome yellow tile strip (matching the yellow paint on piers) carried round as architraves.

At the sides of the platforms are reinforced concrete hoardings, floodlit.

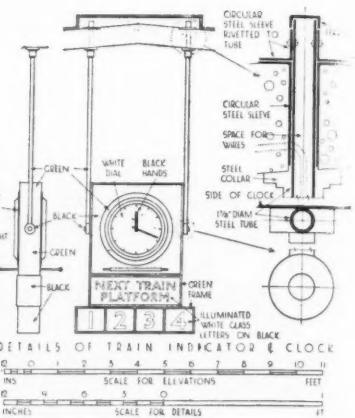




The temporary end of the train shed. Extension will be made by abutting additional structural units each 25 ft. long. Between the pairs of piers are cantilevers, with clearance between, forming an expansion joint.



The booking hall end of the train shed seen from the platforms.



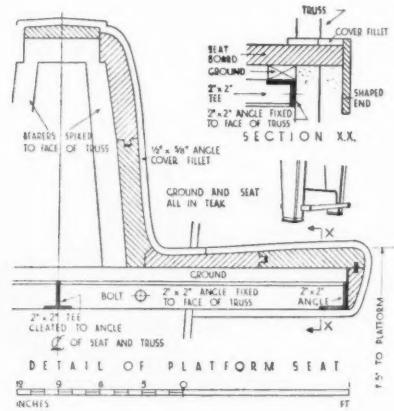
CONTRACTORS AND SUPPLIERS

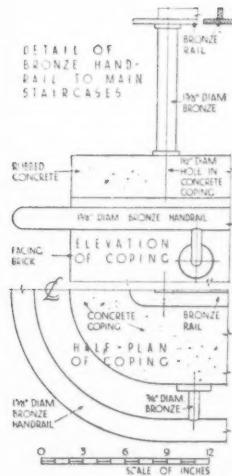
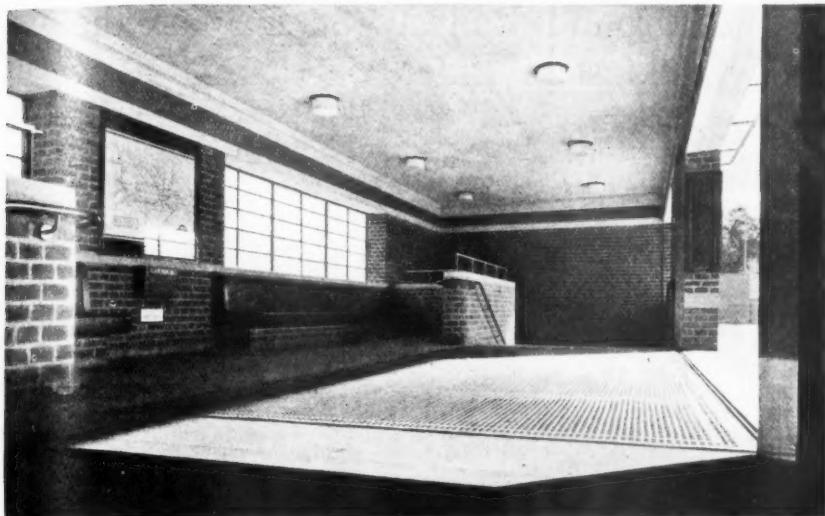
GENERAL CONTRACTORS: Prestige and Co.

STRUCTURE: Facing bricks, Ames and Finnis. Asphalte, Lime and Trinidad Lake Asphalte Co. Window frames, Henry Hope & Sons. Lantern lights, British Challenge Glazing Co. Pavement lights (Glas-Crete), J. A. King and Co. Artificial stone cills, Empire Stone Co. Lavatory partitions, Trussed Concrete Steel Co.

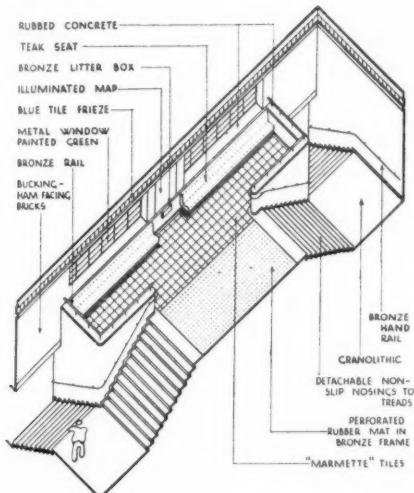
STRUCTURAL FINISH: Wall tiling (booking hall and platforms), Minton Hollins and Co. Wall tiling (lavatories and terraces), Carter and Co. Rubber mats, North British Rubber Co. Hardwood

(Continued opposite.)





Above a view and below a drawing of the waiting (staircase) shelter at street level.



AXONOMETRIC OF WAITING SHELTER

floors, Acme Flooring and Paving Co. Floor tiles (Manette), Art Pavements and Decorations. Newsagents stall, Fredk. Sage and Co. Stairtreads and nosings, Safety Tread Syndicate. Platform edges, Non-slip Stone Co. Paint for concrete, R. Gay and Co.

EQUIPMENT: Flush doors, J. P. White and Co. Sanitary fittings, Shanks and Co. Door furniture, Jas. Gibbons. Bull's-eye signs on platforms and mast signs at entrance, J. R. Pearson (Birmingham),

(Continued in next column.)

Ltd. Collapsible gates, Haywards. Bronze handrails, barrier posts and chains, Light Steelwork, Ltd. Steel doors and cupboards, Frederick Jukes.

SUNDRIES: Booking booth, Kingsmill Metal Co. Sign-writing, Dorian Studios. Way-out signs, J. Starkie Gardner, Ltd. Automatic machine casings, F. Pollard and Co.

Photographs by Herbert Felton, F.R.P.S.



The signal box of facing brick and concrete. The windows and ironwork are painted green and the doors are of teak.

A Visit to the Underground Railway Stations on the Cockfosters Line

The R.I.B.A. can seldom have staged a more successful or enthralling visit than that paid on Monday, 9 October to the new Underground Railway stations on the Cockfosters line.

Led by Mr. Charles Holden and Mr. C. H. James, whose architecture was the chief objective of the visit, and by high officials of the railway, including Mr. Arthur R. Cooper, the Chief Engineer and Mr. J. B. Thomas, the Traffic Superintendent, the 40 or 50 persons on the trip were able to obtain expert answers to all their most ingenious questions, professional and very amateur; and were perhaps able to return home towards midnight feeling that they knew everything worth knowing about the railway, from the methods used to defeat suicidal intentions, the workings of escalators and magical signalling devices to more mundane because more architectural facts about planning and design.

The ordinary traveller who daily gets in or out at one of these stations or who occasionally sees a station building from the road can get no conception of the magnitude of the task with which the railway, its engineers and architects were faced. As is so often the case with good work the consummate skill that has been shown in the solution of every problem effectively deludes the uninformed into thinking that the problem itself was as simple as the solution appears to be.

Those who were guided round the stations by members of the engineering or traffic controlling staffs were particularly fortunate. They gazed wide-eyed at the silent, powerful mechanism of escalators and at signalling devices that achieve tasks of mental gymnastics beyond the power of man, they gingerly high-stepped across the rails to be told in answer to the obvious question—"that one against which your trouser is brushing now," and to hear the loudspeaker by which signalman can talk to signalman. Much of this was certainly no part of formal architectural education but it gave a better idea than could be gained by any other method of the essential background to the visible architecture of railway organisation. The engineering and traffic conditions to which the architects had

to design in no sense dictated form—that was the architect's personal contribution and here it is good because invariably the architects seem to have reacted sensitively to the functional considerations without being subdued by them and made incapable of inoculating into the dry bones of efficiency the energy of architectural values.

Perhaps the most impressive thing about the work of the Underground Railway is that every detail so clearly expresses one unifying influence. That the directors of the railway should have so correlated every part of their organisation that everything from a poster or a doorknob to a completed railway station should so clearly express *Underground* is an achievement of which they have good reason to be proud.

We, looking at the stations with an architectural eye, naturally were inclined to read architectural values into everything and we found, true enough, that architectural values could be given to everything, switchboards, the curve of a platform roof or the location of a signal box, but equally could we detect engineering influences or traffic influences in every detail. It is on this unity, for which everybody concerned deserves credit, that the success of these stations depends.

General remarks have left very little space for a more detailed description of all that was seen. The party was divided into three and travelled up the line, breaking the journey at each station to see the ground-level buildings and the surrounding provision for road traffic, each station being designed with excellent forethought as a connecting centre for surface-carried traffic with a private car park in the more rural stations, a bus terminus, ample cloak room accommodation and waiting rooms, every detail having been designed for its particular place by the architects. Eventually we arrived, some of us in the driver's cab of a train, at Cockfosters where we were given most excellent refreshment of soup, sandwiches and hock, cigars and cigarettes and there was an appropriate speech of thanks made by Mr. H. V. Lanchester and replies by Mr. Arthur R. Cooper, Mr. J. B. Thomas and Mr. Charles Holden.

THE BRONZE MEDAL FOR SCHOOLS

EXHIBITION OF THE WORK OF SCHOOLS RECOGNISED FOR THE INTERMEDIATE EXAMINATION R.I.B.A.

The exhibition of work recently held at the R.I.B.A. was in many respects a notable one. It contained a selection (necessarily limited by space) of the work of students from what are popularly known as Intermediate Schools and of the three-year courses of the Final Schools.

Each school has the opportunity of nominating one student as a competitor for the Bronze Medal. Practically the whole of this student's drawings for the three years' course are sent in in unbelievably large portfolios. It is upon this work as well as that shown upon the walls that judgment is given.

The general standard this year was so high that each of five or six students might reasonably have expected to have been the winner in a normal year.

The comprehensive scope and range of the drawings, and the soundness and catholicity of the study involved, were a splendid justification of the system of training which has been evolved largely owing to the encouragement given by

the R.I.B.A. through its Board of Architectural Education.

In some cases the system of the three years' course was almost as important a factor in the school's success as the brilliance of the drawings which illustrated the system.

A good point in modern school training is the analytical study of traditional buildings. Measured drawings too often have been, in the past, merely a record of a façade. The school student of to-day is far more thorough in his investigation. The mass-form of the building is studied together with the plan—then the exterior is stripped away, showing the very bones. Photographs are taken and shown adjoining the measured drawings, while written notes further amplify and explain these drawings.

The award, with the addition of those who received Hon. Mentions, indicate the keenness of this year's competition, while other schools were only separated from those named by the barest margin.

W. H. A.

Review of Construction and Materials

This series is compiled from all sources contributing technical information of use to architects. These sources are principally the many research bodies, both official and industrial, individual experts and the R.I.B.A. Science Standing Committee. Every effort is made to

ensure that the information given shall be as accurate and authoritative as possible. Questions are invited from readers on matters covered by this section; they should be addressed to the Technical Editor of the JOURNAL at the Institute.

AN INTRODUCTORY NOTE

This new series of articles on current problems in construction and the use of materials will be compiled with the special aim of being of use to the architect in practice. The JOURNAL should be looked on by members as a pool of information, comprising the essence of researches by technical institutions and the advances made by the architectural profession and building industry. Every effort will be made to ensure that the series shall be not only as complete, but as authoritative, as possible.

Building research is made by a large number of bodies and persons. Of the many research bodies contributing information of use in building, the Building Research Board is the principal. Close collaboration has been arranged with the Building Research Station which should prove to be of great service to readers of the JOURNAL. A similar arrangement has been made with the Building Centre, an organisation which collects a great deal of information, much of which comes from direct knowledge of what is available on the market and used in practice.

There are also numerous research bodies, some official, others related to special branches of manufacture, with whom collaboration is in process of being arranged. Last, and perhaps most important of all, is the practising architect. His experiments and discoveries are of very great value, because they are made in the light of practical experience and under the influence of costs.

From all these sources it is hoped to draw in presenting a complete and useful series of articles.

It is in the last of these "sources" that the collaboration of readers is desired. If members will form the habits of propounding their technical problems and announcing their discoveries, however apparently trivial, in this section of the JOURNAL, a mass of information will be obtained from which the Building Research Station, or other appropriate authority, may establish some definite facts. Should an architect find that advice given by one of the research bodies requires variation under certain conditions of practice, that variation should be reported. The JOURNAL should also be regarded as an information exchange. The staff will assist in obtaining from the appropriate authority the answers to any technical questions, which may range from the use and action of materials to requests for the names of makers of proprietary articles used in building.

In his practice the architect has often to rely on the manufacturer. Many manufacturers, both in order to improve their products and to give the architect additional guarantees, submit their products to tests by the Building Research Station. These tests form a kind of certificate of merit. The Editors are prepared to consider publishing agreed summaries of these reports, which normally are confidential, on application from manufacturers.

PROGRESS IN RESEARCH

In starting this new series of articles it is perhaps desirable to review in general terms the present state of research in what may be termed the basic industries of building. These comprise bricks, building stones, steel, reinforced concrete and timber. At the present time it happens that progress in these sections is marked in each case by events of importance. These events should be noted, as each is a definite step in the inevitable transition of the building industry from traditional and empirical methods to those based on exact science. In many ways this transition is liable to be unnoticed by the architect except by reason of occasional troublesome failures caused by the existing mixture of traditional and new methods or materials. Research work in building materials is necessarily a lengthy process, but for some time now its effects have been felt in many directions. Much of the information produced by the research bodies, such as the Building Research Station has been passed

on to manufacturers so that many materials in common use show greater reliability, increased strength and more uniformity. Because this information is often confidential, it happens that the architect has the materials at his disposal improved without his knowledge. Research is still largely in its early stages. Some problems have not yet been touched; on many, work must proceed for some years before results are obtained; on others, a certain amount of reliable information has been established.

BRICKS

The recent publication of B.R.S. Report No. 20, *Economic and Manufacturing Aspects of the Building Brick Industries*, marks the end of the first stage in a comprehensive study of all aspects of manufacture and use of bricks. Every architect should read this report, as it is by far the most informative publication on bricks that has yet been published. Some of the sections, of interest only to manufacturers, can be skipped, but the chapters

in Part I on the history of the craft, types of brick in use, and the whole of Part II, which describes processes of manufacture, should not be missed. The report does not fail to pay full attention to aesthetic requirements by architects. The price is 2s., from H.M. Stationery Office.

BUILDING STONES

It is a well-known fact that the British Isles contain almost every variety of geological formation; and it is platitudeous to say that the enormous number of structural and decorative stones contained in these formations is hardly exploited at all. The undoubted merits of a few, such as Portland, Bath, Weldon, Clipsham, Darley Dale, Hopton Wood and Ancaster have obscured the possibilities of the many others. Moreover, antiquated quarry methods resulting in high prices have caused many to sink into undeserved oblivion. The modern tendency on the part of architects to use stone *decoratively* on account of its figure, colour and texture has not been realised by many quarry owners.

The Building Research Station, and Geological Survey and Museum of Practical Geology have been collaborating in a survey of the national resources of building stone. The work will take some years to bring to fruition, partly because it is far more than the preparation of a mere catalogue. The special work of the Station is to investigate fully the structure, uniformity, and weathering qualities of stones, work which demands many visits to buildings and quarries, in addition to lengthy researches in the laboratory. So far the work has been largely confined to Portland and the magnesian limestone groups. A great deal has already been discovered about the uneven weathering qualities of Portland; we intend referring to this more fully in a forthcoming number of the JOURNAL.

The Building Research Station would like architects to keep them informed when work involving replacement or demolition of masonry is contemplated and to grant facilities for collecting samples for laboratory examination. Notes on the date of the building, nature of exposure, together with any other relevant facts would be valuable.

STEEL

The Second Report of the Steel Structures Research Committee is due to be published shortly. We hear that this is to be a volume of large size, extending considerably the lines of research laid down in the First Report. In general terms these were: methods of stress analysis; measurements on a building (the Geological Museum) in course of construction; measurements of the stresses in bolts and rivets; an investigation of welding. The ultimate value of these laborious researches, both in the codification of building regulations and the simplification and cheapening of practice, will be very great.

It will be recalled that the First Report contained recommendations for a code of practice which have been adopted by the L.C.C. and incorporated in B.S. Specification No. 449.

REINFORCED CONCRETE

Another report due to appear almost at once is that of the Reinforced Concrete Structures Committee. After the issue of the first report of the Steel Structures Research Committee, it became immediately apparent that something of the same kind had to be done for reinforced concrete. Architects and engineers have long realised that existing codes for reinforced concrete practice were largely based on unsound premises and were often very extravagant in application. Indeed the L.C.C. specifically asked to be furnished with a code in connection

with the review of the London Building Act. Of even greater importance is the need for authoritative rules of practice established on a national basis.

TIMBER

A determined effort is being made to end the existing confusion on types and brands of timber. At present, in many cases the terms used in specifications are almost meaningless and terminology varies in different parts of the country. In accordance with a resolution passed at the Ottawa Conference in 1932 a committee of the British Standards Institution, representing all interests, has been sitting for some time and the first section of their work is nearing its close. This, a list of terms and definitions for softwoods is at present in the hands of the timber trade for ratification. The second and third parts, to follow, are respectively a list of trade names and methods of grading. A similar work is being done for hardwoods by a committee of the Imperial Institute and Forest Products Research Laboratory. The promise of ending the fog of obscurity in which timber specification is at present lost is one to be looked forward to.

B.R.S. ANNUAL REPORT

The Annual Report of the Building Research Board for the year 1932 (price 2s. 6d., from H.M. Stationery Office) has just been published. The work of the Station during the past year can be roughly subdivided under the following heads: weathering of materials, principally stones and bricks; investigations into the structures, properties and strengths of all classes of materials; efficiency of buildings from the standpoint of the user, such as heat transmission, exclusion of solar heat and illumination; finally a number of minor investigations have been made on a range of subjects, such as artificial stone, asphalt, damp problems, floor finishes, wall ties and wood-cement mixtures. Many of the subjects mentioned in the report will necessarily be dealt with in future articles of this series. The report will be fully reviewed in our next number.

RESEARCH AND SLUM CLEARANCE

The nation proposes to spend in the next few years some 95 million pounds on slum clearance and housing. It is certainly desirable that in spending so large a sum care should be taken to obtain the best results possible. Every advantage should be taken of up-to-date technical knowledge. The problem will be tackled in various ways by the majority of the 17,000 Local Authorities, and thousands of specifications, all different, will be drawn up by thousands of architects. Architects would indeed be well advised to make use of the services offered by the Building Research Station if only to submit their specifications to the Station for advice as an insurance against avoidable defects. Something approaching a national procedure, subject, of course, to local variations, which would be understood by every builder and manufacturer would be of the utmost value.

EQUIPMENT OF BUILDINGS

Information on the large amount of building finishes and equipment, which architects have to use to-day, has, in the past, been obtainable only from trade literature and personal enquiries. Since its formation a year ago, the Building Centre has become the principal collector, and therefore the most useful reference, in this very wide field, a field in which the architect has had to do his own searching. In the case of Housing, for instance, referred to above, useful data have been collected from the many bodies contributing experience on this subject. While the information collected by the Building Centre is available to individual enquirers, much of it could well be

grouped, summarised and published. This is particularly the case where several alternative ways exist, of varying merit and cost, of arranging or devising some piece of detail equipment. These frequently involve the use of factory-made parts or patented equipment. Below we give a typical example.

SLIDING GLASS DOORS

Frameless plate glass sliding doors and cupboard fronts are common in shopfitting work, but their use in kitchens, pantries, laboratories and even libraries, is extending. Now that thick, drawn sheet glass can be obtained at a price below that of polished plate, frameless glazed doors begin to compete, as regards cost, with wood-framed.

As with Yorkshire sashes, the shape should be square, or long rather than high, as otherwise the door will not slide easily.

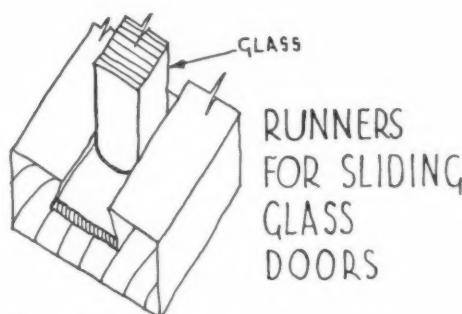
The traditional method of arranging such sliding doors has been to grind the edge of the glass to a rounded form and fix a slip of whalebone in the bottom of the plough groove, and, if necessary, lubricate with neat's foot oil. The whalebone strip method (Fig. 1) is still used and is silent in action; but the glass slides so easily that rubber buffers have to be provided to prevent the glass from crashing.

A new system embodying felt-lined or rubber- and felt-lined grooves, made from sheet metal, has been developed (Fig. 2). The felt offers just enough friction to stop the glass as soon as pressure of the hand is removed. The system is quite silent. The channel is made in all the usual metals and in a great variety of sections to take all sizes of glass and to serve all joinery purposes. The makers are primarily concerned with motor vehicle and shipping work. (Made by Beckett, Laycock and Watkinson, Harlesden, N.W.10.)

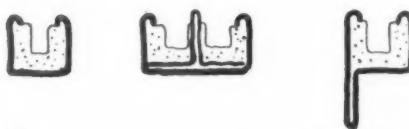
In a third method (Fig. 3) the glass slides on metal-bushed fibre wheels held in metal channels. The glass runs easily and without much noise. (J. D. Beardmore and Co., Ltd., 56-81, Cleveland Street, W.1.) Another make, somewhat similar to the preceding, has the wheels held in a metal frame (Fig. 4). (Nettelford and Sons, Ltd., 163 Euston Road, N.W.1.)

None of the systems described above requires a frame or shoe fitted on the glass, though there are systems where the glass itself is held in a metal channel. In another type, the rollers turn on central pivots which run along a slot (on the Hatfield principle), giving a double rolling motion. The advantage of this system lies in the fact that partial clogging of the guides by dirt or rust does not make the door unworkable. This last type is usually fitted with steel wheels which are liable to be noisy. Movement is so easy that rubber buffers are necessary; it is perhaps more suited to large sheets of glass. It is not generally on the market for glass doors, but can be obtained. Another type employs steel balls in a cage instead of rollers.

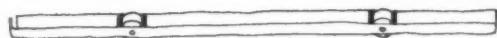
It is difficult to make sliding glass doors dustproof. With the felt-lined channel type dust cannot pass at the edges of the doors, but can always do so between the two sheets of glass where they slide over one another. In a German system this is got over by drawing a bulb edge on the glass (Fig. 5), but the method is costly and not usually obtainable in this country. There appear to be two other alternatives. The first is to provide an interlocking metal channel fixed on the vertical edges of the glass, which will make the doors practically dustproof when shut (Fig. 6). In the second, a channel on one glass door holds a small brush or felt strip, brushing against the other door (Fig. 7). This is perhaps the better of the two, but in both cases neatness, or what may be called the "all-glass" appearance, of the doors is spoilt. (5 and 6 made by J. D. Beardmore and Co., Ltd.)



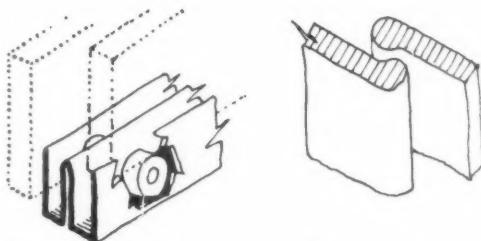
1 WHALEBONE STRIP IN PLOUGH GROOVE



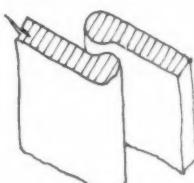
2 FELT-LINED METAL GROOVES



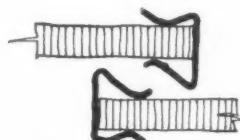
4 SLIDING RUNNER



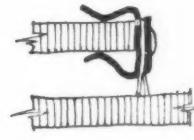
3 FIBRE WHEELS IN TRACK



5 BULB EDGE TO GLASS



6 INTERLOCKING METAL EDGES



7 BRUSH-FITTED EDGE

TWO HOUSES IN SHERRARDS PARK ROAD WELWYN GARDEN CITY

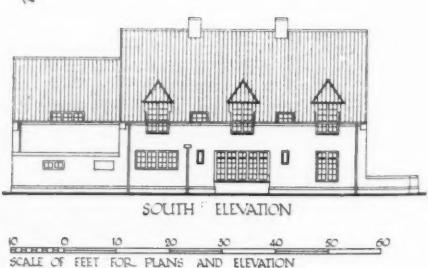
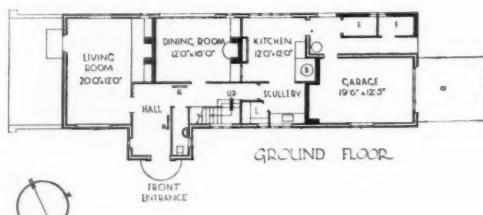
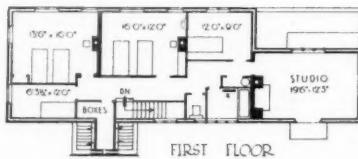
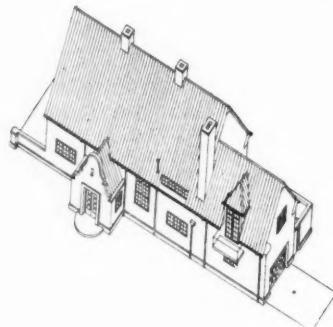
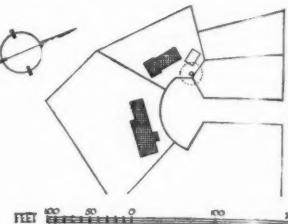


The house by Mr. A. W. Kenyon, from the road.

On this page is the house, designed by A. W. Kenyon [F.], one of a pair at the end of a short cul-de-sac (see site plan). Cost, £2,000. Brown Buckinghamshire bricks facing 11 inch cavity walls; machine-made pantiles. Wood casements painted white; oak front door. Contractor, Mr. Hayward, of Hodsdene. Both houses were erected under the general supervision of Mr. Louis de Soissons [F.], Consulting Architect to Welwyn Garden City, Ltd.



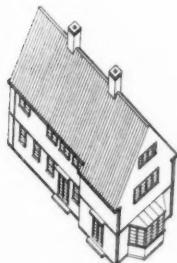
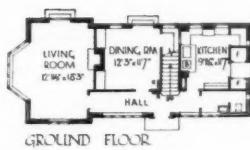
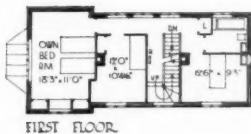
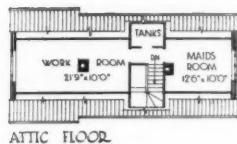
The garden side of the house by Mr. A. W. Kenyon.





The house by Mr. C. H. James, from the road.

On this page is the other house, by Mr. C. H. James [F.]. Cost, £1,323, including detached garage, but not fees or garden. Same bricks and tiles as house by Mr. Kenyon. Wood casements painted cream, front door oak. Interior doors flush plywood (Venesta), walnut faced on ground floor. Tiled bathroom and kitchen. Bronze window and anodium door furniture. Built-in sideboards, walnut veneered. Ancaster stone surround to fireplace in living room. Three radiators in middle of house. Contractor, Mr. Fred Palmer, of Welwyn Garden City. Mr. James specially asked us to say that the house was well built.

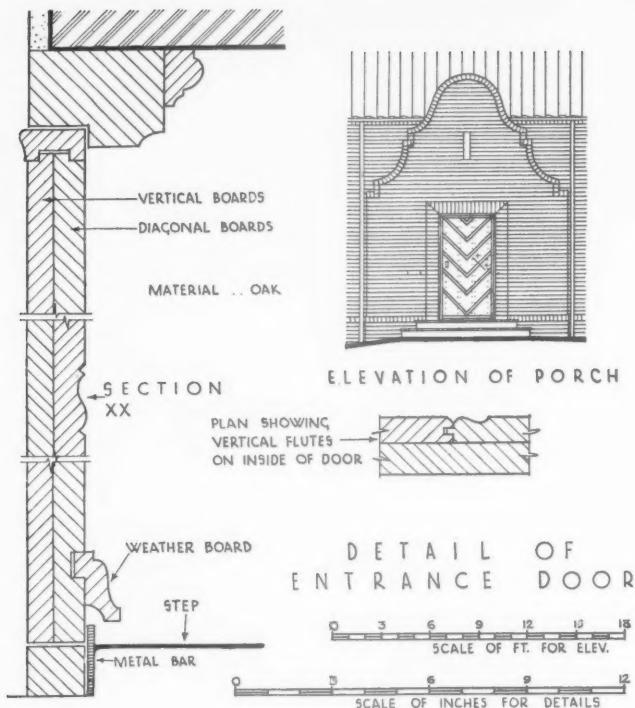
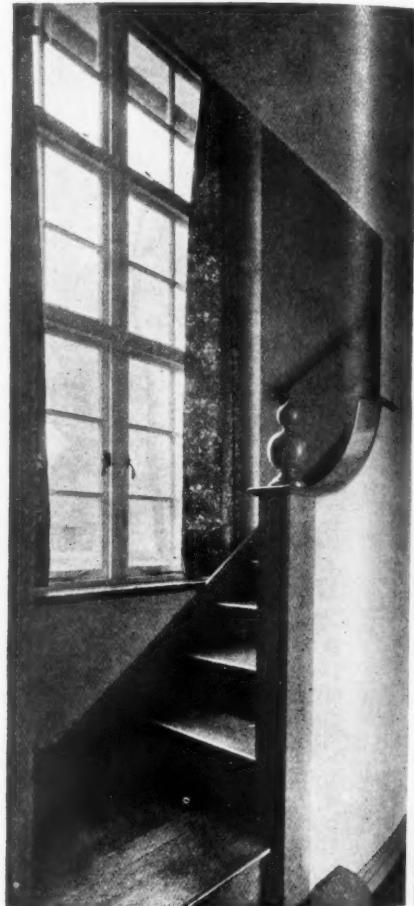
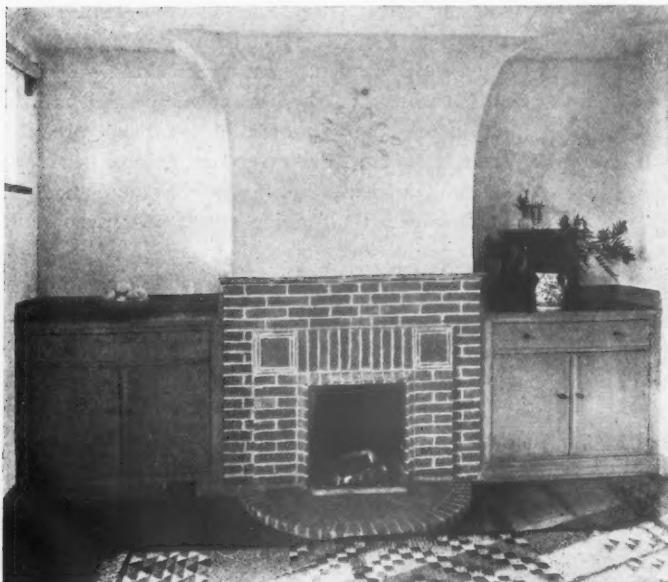


SCALE OF FEET FOR PLANS

C



The garden side of the house by Mr. C. H. James.

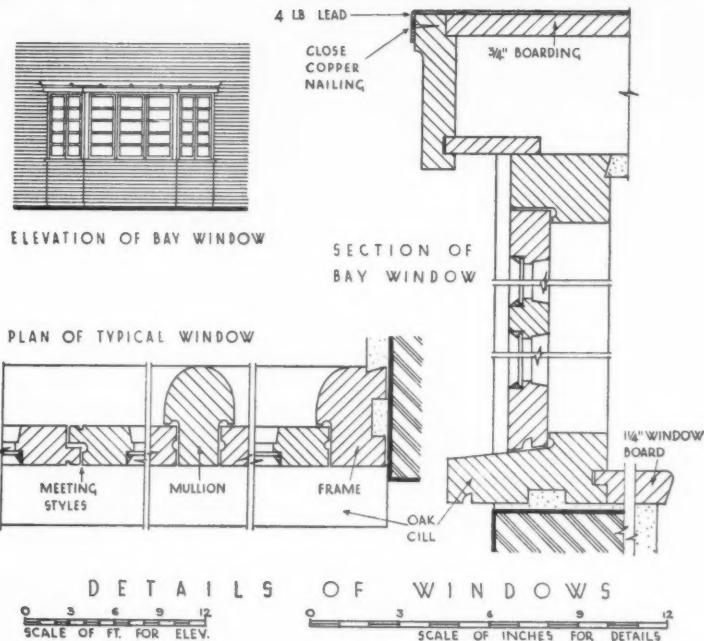


The house by Mr. A. W. Kenyon. Above are views of the brick fireplace in the dining room and of the foot of the staircase. On the left are details of the oak front door and porch and below, the wrought iron balcony of the studio window, by Eric Munday.





The house by Mr. C. H. James. The living room, a fitted cupboard and details of the windows. In the last the unusual rounded sections are butted against square surfaces as they will not mitre easily.



Reviews

TWO BOOKS ON THE ACOUSTICS OF BUILDINGS*

REVIEWED BY H. BAGENAL, A.R.I.B.A.

Dr. Paul Sabine's book is the result of years of experiment and of experience. It has been continuously delayed for the sake of revision and appears at last—a book characteristic in its modesty and careful statement, yet the work of a pioneer. Its high authority is clear. One of the immense difficulties in the path of this science is, and must always be, the expense in time and money, of experiments that are worth anything. Acoustics of buildings cannot be analysed in the ordinary physicist's laboratory, but needs test-chambers in which building site conditions can be reproduced. The first chamber of this kind, and for years the only adequate one, was built by Colonel Fabyan, the friend of Professor W. C. Sabine, and since his death has been in charge of the younger scientist of that name. Dr. Paul Sabine has had, therefore, an instrument to his hand. He has used it and produced results which have been used all over the world by students and engineers. With that generosity and public spirit connected with the name of Sabine he has broadcast his data and has seen them published in other people's textbooks before they have appeared in his own. His own book is indeed a vital selection. Also, he has been able to test his data by experience in the design of buildings and in their results. It is interesting, therefore, to note the caution and reserve with which his thoroughly scientific mind, awake to the true nature of his phenomena, reviews the knowledge he puts before us. He is under no delusions. "It should be pointed out," he says, "that in acoustics the agreement between the theory and experiment is less exact than in any other branch of physics. This is due partly to the fact that in many cases it is impossible to set up experimental conditions in keeping with the assumptions made in deriving the theoretical solution." This is the case in regard to the law taught in all elementary textbooks, that the intensity of a sound in a homogeneous medium varies inversely with the square of its distance from the source. "As a matter of fact," says Sabine, "search of the literature fails to reveal any experimental verification of this law so frequently invoked in acoustical measurements." A statement like this must give us pause. But in this, as in all the other cases, these laws, though shown by more research to be approximations only, are not shown to be useless. They are, in fact,

here, as in other branches of modern science, the crystallisation points, the thought-forms that govern the corpus of experiment that may ultimately modify, dissolve and reshape them. Without them no direction of experiment, no closer approximations, would be possible. The sign of healthy progress is the continual reference back to theory from experiment as is found in this book.

In Chapter II the author has deliberately treated simple harmonic motion in a geometrical rather than a mathematical manner, with considerable gains in clearness for the non-mathematical reader and with the advantage of including "energy" from the beginning. Ingenious diagrams and clear type and paging help the student forward. Many, also, will be interested by the use made of analysis and synthesis of sound waves as a result of the Riverbank Forty Element Harmonic Synthesizer—a good example of modern American laboratory equipment. The visualising of harmonic components leads naturally to the properties of unmusical sounds, and "noise" is defined as "sound without definite pitch characteristics." Sabine's treatment of Reverberation is led up to by a good chapter on "Sustained Sound in an Inclosure," giving oscillograms of sound patterns in a room with and without absorbing material. In his chapters on "Reverberation" W. C. Sabine's theory of continuous dissipation of acoustic energy in a room is first considered, and next the later theory presented by Norris and Eyring, in which both growth and decay of sound is taken as a discontinuous process. The assumptions in both cases are carefully stated and the results from theory are compared to experimental determination. The author points out the interesting fact that if the continuous dissipation theory is developed for the simple one-dimensional case of a tube with an absorbent end, the constant K in the formula works out at 0.0495 in English units, as compared to W. C. Sabine's 0.05, "a surprisingly close agreement when one considers the difficulties of precise quantitative determination under the condition in which he worked" (p. 60). In choosing between the use of the two formulæ, the author admits that for "dead" rooms the older theory is not rigorous, but also remarks, "It must be remembered that the absorption coefficients of materials now extant are all derived on the older theory, so that to shift would involve a recalculation of all absorption coefficients based on the later formula" (p. 63).

In Chapter VIII, Reverberation and the Acoustics of

**Acoustics and Architecture*. By P. E. Sabine. New York and London: McGraw Hill. 1932. 21s. *Practical Acoustics for the Constructor*. By C. W. Glover. London: Chapman and Hall. 1933. 25s.

Rooms, much vital information is given, fruit of the author's considerable experience of design results. He states that the absorbing power of an empty room of ordinary hard finish and exclusive of seats is about one-fourth or one-fifth of the total absorption. Also, from fifty rooms tested he has found the absorbing power, when empty (assuming ordinary hard finishings and seats giving 0.3 units each), to be equal to $0.3 \sqrt{V^2}$ where V is the volume. This provides a useful short cut for preliminary calculations. A plan and section of the Chicago Civic Opera, designed acoustically by Dr. Sabine himself, is here given; but it might be pointed out that the interesting serrated gallery fronts have been omitted on plan, which is a pity. In this auditorium the calculated reverberation by the Sabine formula, when empty, was 2.91 seconds; when built and tested it was found to be 3.05, a variation of only 0.14 of a second in a building having a volume of 842,000 cu. ft.

Dr. Sabine is conservative in his views on concert hall design and sceptical as to the value of resonance due to wood paneling. On churches he gives some valuable data. Two large churches are analysed: the chapel of the University of Chicago has a volume of 900,000 cu. ft. and reverberation varying from 3.6 seconds empty to 2.4 when full. It is found satisfactory for speakers "with a sustained manner." A still larger building, the Riverside Church, New York, having a volume of 1,000,000 cu. ft., and with a reverberation varying from 3.5 seconds empty to 2.5 seconds full, is found satisfactory with a carefully designed loud-speaker system. Dr. Sabine makes a point of the fact that a loud-speaker system depends for its success on a proper control of reverberation. Both these churches have acoustic tile treatments.

Space forbids our reviewing in detail the admirable chapters on sound transmission and insulation, but the following generalisation must be quoted. "Generally speaking, with structural materials one has to pay for sound insulation, whether in increased thickness using double construction or by increased weight using single construction." This is but one of the many generalisations, fruit of knowledge and experience, which is of the very greatest value to architects.

If there is a criticism to be made on this beautiful, lucid book it must refer to the narrowness of its emotional

THE ELEVATION AND SITING OF BUILDINGS*

This report, which has been issued by a joint committee of the R.I.B.A., the C.P.R.E., the Institute of Builders and the Institution of Municipal and County Engineers, may be said to be the result of about six years' labour on the part of different committees of the Royal Institute of British Architects.

**The Elevation and Siting of Buildings.* A report to the R.I.B.A., the Council for the Preservation of Rural England, the Institute of Builders and the Institution of Municipal and County Engineers by a joint committee of those bodies. London. 1933. 6d.

range. Acoustics is a border-line subject that goes deep into our culture.

Mr. C. W. Glover has collected information from all sources and provided a useful *vade mecum* or handbook for the student and the practical man. The text is illustrated, not to say exhilarated, by the kind of illustration that seeks to bring home valuable truths to the man in the street! But the more advanced student is not neglected. The author puts very shortly and clearly all the relevant theories, formulæ and tables of data. He does not trouble much about his references, and in some chapters one gains the impression that anything that has been published must necessarily be data. This is a pity, because Mr. Glover is an acoustic engineer of as much experience as any in this country, and in reading his book one would often spare much of the evening-class-technical-school element for some of his own outspoken opinions on subjects that are still essentially controversial. There is also a danger that students should take as valid information what is by no means proved yet to be so. In spite of these criticisms, however, the book is a considerable achievement. Chapters VII and XII, which embody the author's own experience in the results of acoustic design, are perhaps the best. He is a master designer of the modern broadcasting and film recording studio and deals clearly and practically with this branch. Useful plans, sections and photographs are given. The chapter on the application of acoustic materials, well and fully illustrated, gives useful practical information on mounting, lining and decorating. The author has himself carved in light relief an admirable head in Dekoostoo tile.

In the chapter on sound transmission and insulation, the author speaks ex-cathedra and pronounces what all the authorities hope and believe to be true but concerning which there is still very little actual proof. Here again one would give many laboratory tests on small scale partitions, and the theories based upon them, for some practical statements by the author of the results of his field tests on actual buildings. This book suggests both the weakness and the strength of modern technology—its spirit, its immense industry, its wakening recognition of culture standards, its assumptions, its collective rather than selective basis. On such textbooks our future civilisation framework will presumably be reared.

SITING OF BUILDINGS*

The question of elevations was at first very seriously considered by the Town Planning Committee, whose reports had considerable influence on the formation of the panel system of control: later, some four years ago, a joint committee of the Town Planning and Art Committees again took the matter in hand. At the time the advantages and possibilities of persuasion were considered to be a sufficient safeguard by a very powerful section of the Institute, who were entirely opposed to any kind of control.

It was a combination of interests that led to the actual formation of the committee that issued this report: the constant pressure of the C.P.R.E. on the activities of the R.I.B.A., and another influence—perhaps of greater importance—the encouragement to control elevations, which came direct from the Ministry of Health.

The committee contains the names not only of architects, but of engineers and laymen: a better committee could not have been found to deal with this very intricate problem.

Under the chairmanship of Sir Leslie Scott almost entire dependence was, as may be expected, placed on legal powers. This little pamphlet very clearly elucidates these powers, and in the conclusions and recommendations, all planning authorities are recommended to adopt them, and also to take advantage of the panels which have been set up throughout the country.

Whilst one cannot help feeling that so responsible a body as the R.I.B.A. sitting in conclave with others—like the C.P.R.E. and the Institute of Builders—could not possibly have offered sounder advice, yet with this cumbersome and necessarily slow procedure, very little of the damage that is so sudden in its appearance, so difficult to pin down, and so extensive in its perpetration, will be prevented: a machine much more immediate in its action has yet to be invented. S. D. ADSHHEAD.

ACCESSIONS TO THE LIBRARY

1933-1934—I

INCORPORATING

NOTES ON RECENT PURCHASES

(These Notes are published without prejudice to a further and more detailed criticism.)

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Books presented by Publisher or Author marked R.

Books purchased marked P.

* Books of which one copy at least is in the Loan Library.

ARCHITECTURE

HISTORY

BAZIN (GERMAIN)

Le Mont Saint-Michel.

2 vols (text and plates). Q. 12¹/₂". Paris: Picard, 1933. £5 10s. P.

SCOTLAND: NATIONAL ART SURVEY OF SCOTLAND

Examples of Scottish architecture from the 12th to the 17th century. (National Art Survey of Scotland, Vol. IV.)

fo, Edinburgh: Waterson, 1933. £1 10s. R.

MORTET (VICTOR), editor

Recueil de textes relatifs à l'histoire de l'architecture . . en France, au moyen âge XI-XII siècles.

2 vols. 9". Paris: A. Picard. 1911-1929. 31s. P.

LURCAT (ANDRÉ)

Projets et réalisations.

Q. p. fo. 12¹/₂", 15+83 pp. Paris: V. Fréal. 1929. 30s. P.

BURNHAM (D. H. and GRAHAM)

The architectural work of Graham Anderson Probst and White-Chicago and their predecessors.

2 vols. fo. 16". London: Batsford (privately), 1933. Limited number of 300 editions, of which this is No. 279.

Presented by the firm.

PROFESSIONAL PRACTICE

AMERICAN INSTITUTE OF ARCHITECTS

A statement of progress from the post-war committee on architectural practice to the members of the architectural profession in the United States. (From The Journal of Proceedings 1920.)

Q. 10". [New York.] [1920]. R.

ALCHIN (GORDON)

*Practical building law.

8¹/₂", xiii+241, London: Pitman, 1933. 7s. 6d. R. & P.

ASHWORTH

Architectural practice and administration.

Two copies of this work have been added to the Loan Library.

BUILDING TYPES (CIVIL)

SIRÉN (OSVALD)

The Imperial palaces of Peking.

3 vols. Q. 12¹/₂". Paris and Brussels: Librairie Nationale d'Art et d'Histoire, 1926. 42s. (remaindered). P.

CASH (C.) and HEISS (HUGO)

Our slaughter-house system, by C. Cash and The German abattoir, by H. Heiss.

9¹/₂", xii+212 pp. London: Bell, 1907.

Presented by Mr. Jesse Castley [L].

GRIFFITHS (EDGAR A.)

Fundamentals of cold store construction. (From Cold Storage and Produce Review, 17 March and 21 April 1932.)

Q. pam. 12¹/₂". London, 1932. 4s. P.

THE INSTITUTION OF MECHANICAL ENGINEERS

The handling and storing of grain, with special reference to Canadian methods. By Mr. H. H. Broughton.

pam. 9¹/₂". London, 1933.

Presented by Mr. H. H. Broughton.

NELSON (PAUL)

Cité hospitalière de Lille.

Q. 12¹/₂", xxi pp. and 54 pls. Paris: Cahiers d'Art, 1933. 27s. 6d. P.

POULAIN (ROGER)

Hospitaux sanatoria. Deuxième série.

Q. p. fo. 12¹/₂", 40 pp. and 109 pls. Paris: V. Fréal. [1931.] 42s. P.

AMERICAN PUBLIC HEALTH ASSOCIATION and CONFERENCE OF STATE SANITARY ENGINEERS

Swimming pools and other public bathing places. (Reprint from American Journal of Public Health and The Nation's Health.)

pam. 9". New York, 1930. 1s. 6d. P.

MINISTRY OF HEALTH

* The purification of bath water of swimming baths.

pam. 9¹/₂". London: H.M.S.O. 1929. 1s. P.

CEMENT MARKETING COMPANY

Swimming baths. A description of the methods of using or coloured concrete for artistic finishes.

Q. pam. 11¹/₂". London. [1933.] R.

SCOTT (C. A.)

The Essentials of swimming pool sanitation.

Revised Edn. 8", 142 pp. Chicago: Follett Publishing Co. 1933. 7s. 6d. P.

UNITED STATES: DEPARTMENT OF AGRICULTURE

Farmers' Bulletin No. 1,622. Rural buildings for business and social uses.

pam. 9¹/₂". Washington, 1930. 9d. R.

NICHOLSON (W. L.)

Bridges, their types and characteristics. [Thesis for final examination 1933.]

typescript. 1933. R.

(ECCLESIASTICAL)

ST. PAUL'S ECCLESIOLOGICAL SOCIETY

Vol. x, pt. 2, [containing]

*Further thoughts on the English altar, or practical considerations on the planning of a modern church. By J. N. Cowper. R. (2).

FAIRWEATHER (F. H.)

Aisleless apsidal churches of Great Britain.

8½", 55 pp. Colchester: Wiles and Son. 1933. 5s. 3d. P.

MARISCAL (FEDERICO E.)

La Arquitectura en Mexico. Iglesias. Tomo II.

fo. p. fo. 15½". Mexico. 1932.

Presented by Mr. Nicholas Mariscal
on behalf of his brother the author.

SUSSEX ARCHAEOLOGICAL SOCIETY

Guide to the Church of Holy Trinity, Cuckfield. (Edited by W. H. Godfrey.) pam. 8½". Lewes. 1933. 6d.

Presented by W. H. Godfrey [F.]

SUSSEX ARCHAEOLOGICAL SOCIETY

Guide to the Church of St. Mary Magdalene, Wardling. (Edited by W. H. Godfrey.) pam. 8½". Lewes. 1933. 4d.

Presented by W. H. Godfrey [F.]

FOURÉ (HÉLÈNE)

The French cathedrals, their symbolic significance,

7½", 72 pp. Boston: Humphries and London: C. W. Daniel. 1931. 6s. P.

(EDUCATIONAL)

POULAIN (ROGER)

Ecole. Deuxième série.

Q. p. fo. 11", 39 pp. and 174 pls. Paris: V. Fréal. (1923.) 47s. 6d. P.

SAUNDERS (J.)

The National Gallery and the Soane Museum. [Extract from Charles Knight's London, 1841.] pam. 8". London. [1841.] R.

(DOMESTIC)

Mr. Gerald Forsyth and not Mr. W. A. Forsyth [F.] was the donor of the 64 issues of the White Pine monographs, the gift of which was reported in the Journal of 9 September.

SOLPER (HANS)

Bauen in Holz, etc.

Q. 11½", 140 pp. Stuttgart: Hoffmann. 1933. 14 R.M. P.

HUMPHREYS (JOHN S.)

*Bermuda houses.

Q. 12½", xx + 317 pp. Boston: M. Jones. 1923.

Presented by Mr. L. H. Smart [L.]

BRITISH PORTLAND CEMENT ASSOCIATION

The rôle of reinforced concrete in the development of replanned slum areas. Q. 11½", London. [1933.] R.

MINISTRY OF HEALTH [HOUSING]

Housing authorities. Circular 1354.

pam. 9½" London: H.M.S.O. 1933. 1d. P.

MINISTRY OF HEALTH [HOUSING]

*Report of the departmental committee on Housing.

pam. 9½". London: H.M.S.O. 1933. 1s. 3d. P. (2).

DEPARTMENT OF HEALTH FOR SCOTLAND

*Housing of the working classes—Scotland, etc.

Q. pam. 10". Edinburgh: H.M.S.O. 1933. 1s. R. & P.

BIRMINGHAM, CITY: MUNICIPAL HOUSING SCHEMES

Opening of the 40,000th municipal house by Rt. Hon. Neville Chamberlain, 23 October 1933. pam. ob. 8" x 10". 1933.

Presented by the City Engineer and Surveyor.

VERÖFFENTLICHUNGEN DES INTERNATIONALEN VERBANDS FÜR WOHNUNGSGEWESEN

Housing in Switzerland and in Frankfort, Mannheim, Carlsruhe.

Q. 11½", 102 pp. Stuttgart: Hoffmann. [193-] 5s. P.

GREAT BRITAIN: PARLIAMENT, ACTS

Small dwellings acquisition Act, 1899 [62 and 63 Vict. Ch. 44].

pam. 9". London: H.M.S.O. 1899. 4d. P.

MINISTRY OF HEALTH [HOUSING]

Housing Act, 1930. Circular 1138.

pam. 9½". London: H.M.S.O. 1930 (1933). 6d. P.

SUSSEX ARCHAEOLOGICAL SOCIETY

Lewes Castle. By W. H. Godfrey.

pam. 8½". Lewes. (1928.) 6d.

Presented by Mr. W. H. Godfrey [F.]

[KENDALL (H. E.) the Younger]

Modern Architecture, I Series.

ob. fo. 11½", 12 pls. London. [1856.] Lithotints.

Presented by W. W. Begley [F.]

LE CORBUSIER and JEANNERET (PIERRE)

Zwei Wohnhäuser.

Q. 11½", 47 pp. Stuttgart: Wedekind. 1928. 5s. P.

DESIGN AND INDUSTRIES ASSOCIATION

The Modern Kitchen (JOURNAL, No. 2, New Series. Autumn 1932.). Q. pam. 11½". London. 1932. 6d. R.

DETAILS

PATMORE (DEREK)

*Colour schemes for the modern home.

9½", 29 pp. and 24 pls. New York: The Studio Ltd. 1933. 10s. 6d. P.

ALLIED ARTS AND ARCHAEOLOGY

WILLIAMS-ELLIS (CLOUGH)

Laurence Weaver. 8", 111 pp. London: G. Bles. 1933. 6s. P.

AIRNE (E. W.)

Britain's story told in pictures.

4 vols. 8½". Manchester: Hudson. 1933. 1s. P.

VENTURI

Storia dell'Arte Italiana.

Vol. ix, pt. vii—La pittura del Cinquecento. Milan, 1933.

HAHM (KONRAD)

Die Kunst in Finland.

9¾". Berlin: Deutscher Kunstverlag. 1933. 9s. 6d. P.

WOLLIN (NILS G.)

*Modern Swedish decorative art.

Q. 12½", xxx + 207 pp. London: Architectural Press. 1931. 18s. (remainedered). P.

HYDERABAD ARCHAEOLOGICAL SERIES

No. 9. Shitab Khan of Warangal. By Dr. Hirananda Sastri.

Q. pam. 12½". Calcutta. 1932. 3 rupees. R.

MURRAY (MARGARET A.)

Cambridge excavations in Minorca-Trapuco. Part I.

Q. 10½", 50 pp. and 52 pls. London: Quaritch. 1932. 12s. 6d. R.

BUILDING

ALLIED SCIENCE

INSTITUTION OF MECHANICAL ENGINEERS

Information concerning the preparation of papers.

pam. 8½". London. 1933. R.

STANDARDS

BRITISH STANDARDS INSTITUTION

No. 108. Graphical symbols for general electrical purposes.

(Revised Aug. 1933.)

No. 501. Report on metric units of volume. 1933.

MATERIALS

NATURAL ASPHALTE MINE-OWNERS AND MANUFACTURERS' COUNCIL

*Asphalte in building construction.—Roofs, basements.

pam. 9". London. (1933.) R. (2).

IRON AND STEEL INSTITUTE

The first report of the corrosion committee to the Iron and Steel Industrial Research Council.

8½", 268 pp. and 21 pls. London. 1931.

- CONSTRUCTION**
- DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH: BUILDING RESEARCH**
- Special report No. 20. Economic and manufacturing aspects of the building brick industries. By A. Zaiman and W. A. MacIntyre. pamph. 9 $\frac{1}{2}$ ". London: H.M.S.O. 1933. 2s. R.
- RUSSELL (P.) and DOWELL (G.)**
Competitive design of steel structures.
A copy of this book has been added to the Loan Library.
- LEE (H. DONOVAN)**
*The use of steelwork in buildings under the L.C.C. code of practice and the B.S.S. No. 449-1932, etc. 7 $\frac{1}{2}$ ". London: Spon. 1933. 4s. 6d. R. & P.
- SANITARY SCIENCE**
- HOME OFFICE**
Final report of the Royal Commission of Local Government. pamph. 9 $\frac{1}{2}$ ". London: H.M.S.O. 1929. 3s.
- FLETCHER (SIR BANISTER) and MAJOR H. PHILLIPS**
*Architectural hygiene or sanitary science as applied to buildings. ("The Builder" series.) 6th edn. 7 $\frac{1}{2}$ ". xii + 280 pp. London: Pitman. 1933. 10s. 6d. R. & P.
- MARTIN (A. C.)**
*The use of copper in plumbing. Edited by F. Herod. 6". vi + 121 + ix pp. Manchester. [1933.] 2s. 6d. R. & P.
- ROYLES, LTD.**
Bath water purification—aeration and filtration. Q. pamph. 11 $\frac{1}{2}$ ". Manchester. 1931. R.
- ROYLES, LTD.**
The chemical treatment of water. Q. pamph. 11 $\frac{1}{2}$ ". Manchester. 1933. R.
- ROYLES, LTD.**
Water sterilisation. Q. pamph. 11 $\frac{1}{2}$ ". Manchester. [193-] R.
- AMERICAN PUBLIC HEALTH ASSOCIATION**
Study of bacteriological methods of testing and means of disinfecting water with chlorine, etc., by W. L. Mallmann and W. Cary. [Reprint from The American Journal of Public Health, vol. xxiii. Jan. 1933.] pamph. New York. 1933. 9d. P.
- AMERICAN PUBLIC HEALTH ASSOCIATION**
Application of the principles of water purification to the control of swimming pools, by A. H. Fletcher and A. E. Clark. [Reprint from American Journal of Public Health, vol. xxiii, May 1933.] pamph. New York. 1933. 1s. 3d. P.
- MINISTRY OF HEALTH**
Advisory committee on water. Second report of legislation sub-committee. pamph. 9 $\frac{1}{2}$ ". London: H.M.S.O. 1929. 9d. P.
- MINISTRY OF HEALTH**
Advisory committee on water. Report on measures for the protection of underground water. pamph. 9 $\frac{1}{2}$ ". London: H.M.S.O. 1925 (reprint 1928). 2d. P.
- EVELYN (JOHN)**
Fumifugium or the inconvenience of the aer and smoke of London. 8 $\frac{1}{2}$ ". 42 pp. London: National Smoke Abatement Society. Reprint 1933. 1s. 6d. P.
- PROOFING**
- COKER (W. E.)**
The acoustics of speech auditoria (with special reference to the correction of existing auditoria). [Thesis for final examination, June 1933.] typescript. 1933. R.
- GLOVER (C. W.)**
*Practical acoustics for the constructor. 8 $\frac{1}{2}$ ". xi + 468. London: Chapman and Hall. 1933. 25s. R. & P.
- TOWN AND COUNTRY PLANNING**
- MINISTRY OF HEALTH: [TOWN AND COUNTRY PLANNING]**
*Statutory rules and orders, 1933, No. 742. pamph. 9 $\frac{1}{2}$ ". London: H.M.S.O. 1933. 7d. P. (2).
- BANBURY AND DISTRICT JOINT REGIONAL PLANNING COMMITTEE**
*The Regional planning of Banbury and district. pamph. 9 $\frac{1}{2}$ ". Banbury. 1933. 6d. R. (2).
- COMEY (ARTHUR C.)**
Transition zoning (Harvard City Planning Studies, V.). 9 $\frac{1}{2}$ ". xii + 150 pp. Cambridge: Harvard University Press. 1933. 12s. 6d. P.
- ASHFIELD (ALBERT HENRY), 1st Baron Southwell**
London passenger transport. (From The Proceedings of the Royal Institution of Great Britain, vol. xxvii, part v, No. 131.) pamph. 8 $\frac{1}{2}$ ". London. 1933. P.
- MINISTRY OF TRANSPORT**
Memorandum No. 336 (Roads), Notes on the lay-out and construction of roads. Q. pamph. 13". London: H.M.S.O. 1930. 2d. P.
- GARDENS AND RURAL PRESERVATION**
- BOARD OF EDUCATION**
Educational pamphlets, No. 80. School playing fields. pamph. 7 $\frac{1}{2}$ ". London: H.M.S.O. 1930. 4d. P.
- JELLINE (GEOFFREY ALAN)**
The Rhine Gardens. (Report of the travel and research in connection with the R.I.B.A. Neale Bursary, 1932.) typescript. 1932. R.
- R.I.B.A.; C.P.R.E.; INSTITUTE OF BUILDERS AND THE INSTITUTION OF MUNICIPAL AND COUNTY ENGINEERS: JOINT COMMITTEE**
*The elevation and siting of buildings. pamph. 8 $\frac{1}{2}$ ". London. 1933. 6d. R. (2).
- WILLIAMS-ELLIS (C.)**
England and the Octopus. pamph. 8 $\frac{1}{2}$ ". London. 1933. 6d. R. (2).
- A copy of this book has been added to the Loan Library.*
- ROYAL SOCIETY OF ARTS**
Account of the reconditioning of West Wycombe, Buckinghamshire. By W. Weir and J. B. Hill. (Journal of the R.S.A. 19 Aug.) pamph. 9 $\frac{1}{2}$ ". London: 1933. 1s. R.
- DRAWINGS**
- LETHABY (W. R.)**
181 sheets, pencil, ink, pastel and water colour drawings. (c. 1870-1920). Presented by Miss Grace Crosby.
- MILLARD (WALTER)**
3 volumes of pencil sketches made on tour for the Pugin Studentship in 1879. Presented by Mr. Walter Millard [F].
- PORTRAIT**
- BEECHEY (SIR WILLIAM)**
Mezzotint portrait of Carr of York. Presented by Mr. Sydney Kitson [F].

Review of Periodicals

Almost a hundred architectural, scientific and historical journals are received by the R.I.B.A. library. Since it is obvious that few members of the Institute can have the time or opportunity to examine them all, this Review has been added to the R.I.B.A. JOURNAL to draw attention, as far as space allows, to articles which are likely to be of value or interest.

CIVIC BUILDINGS

ARCHITECTURAL FORUM. (*N.Y.*) Vol. LIX, 3. September 1933.

Under President Roosevelt's National Recovery Act special terms have been dictated for the employment of private architects by public bodies as a stimulus to public building. The *Architectural Forum* discusses the scheme and contains valuable and lavishly illustrated articles on Court Houses, Office Buildings, Town Halls, Police Stations, Fire Stations, Airports, Power Houses, Waterworks, Post Offices and Recreational Centres.

ARCHITECTURAL REVIEW. Vol. LXXIV, 442. October 1933. Leeds Civic Hall (E. Vincent Harris [F.]) is fully illustrated and described.

COMMERCIAL BUILDINGS AND OFFICES

BULLETIN TECHNIQUE DE LA SUISSE ROMANDE. (*Jnl. of the Society of Swiss Engineers and Architects.*) Vol. LIX, 21. 14 October 1933.

The winning designs (M.M. Gross, Lavenex and Mamin) in a competition for a large covered market at Vevey. A large hall flanked by smaller markets with offices over. The 2nd, 3rd and 4th designs are illustrated in the issue of 28 October.

BAUMEISTER. (*Munich.*) Vol. XXXI, 10. October 1933. The New Cologne Chamber of Commerce (Theodor Merrill). The addition of a large circular hall to the existing building. Neat and businesslike. Devoid of applied decoration. Humanistic modernism.

BOUWKUNDIG WEEKBLAD. 1933. No. 42. 21 October. Illustrated article on large Bus garage for Stockholm (Eskil Sundahl) housing 250 vehicles with cleaning and repair shops.

ARCHITETTURA. (*Rome, Jnl. of Sindaco Nazionale Fascista Architetti.*) Vol. XII, 9 September 1933.

The scheme for the great Mussolini Forum at Milan by Giuseppe Finetti, described and illustrated by a number of beautiful drawings. The scheme includes a vast stadium.

ARCHITECTURAL FORUM. (*N.Y.*) Vol. LIX, 4. October 1933.

Illustrations and descriptions of a new large office building for Two Seventy Five Madison Corporation, New York. Planned to be heated or cooled by air-conditioning with closed windows. Air induced at ceiling level of corridor partitions passes out through vents in doors. Ceilings of special 12 in. by 12 in. acoustic slabs snapped into place in light steel tee framework, forming sub-ceiling; slabs easily removable for alteration of conduits, etc. Removable partitions of asbestos cement sheets clipped to light steel telescopic studs; sheets finished with wood veneers, fabrics, wallpaper or paint according to status of office 'executive'; joints part of decorative scheme. Partition removable overnight. All lighting indirect and designed to give uniform 20 ft. candles at desk level; lamps in glass fronted light slots at ceiling level and bulbs partly metallised to project light on to ceiling. Office floors

of asphalte tiles. Air-conditioning and lighting said to increase usable office space. Architects: Shreve, Lamb and Harmon. Illustrations of R.C.A. Building, Rockefeller Center, New York. Architects: Reinhard and Hofmeister and Corbett, Harrison and MacMurray and Hood and Fouilhoux. Typical modern zoned skyscraper, 70 stories, with newer dynamic sculpture and decoration.

HOSPITALS

CONSTRUCTION MODERNE. (*Paris.*) Vol. XLIX, 5. 2 October 1933.

The new Beaujon Hospital, Clichy (Jean Walter, Plousey and Casson). A 10-floored hospital, 1,544 beds. Chief feature large number of private wards; illustrated by full plans and photos. Reinforced concrete, brick faced. Covers area of 16 hectares.

ARCHITECTS' JOURNAL. Vol LXXVIII, 2,020. 5 October 1933. Tuberculosis Sanatorium, Paimio, Finland (A. Aalto).

ARCHITECT AND BUILDING NEWS. Vol. CXXXVII, 3,383. 20 October 1933.

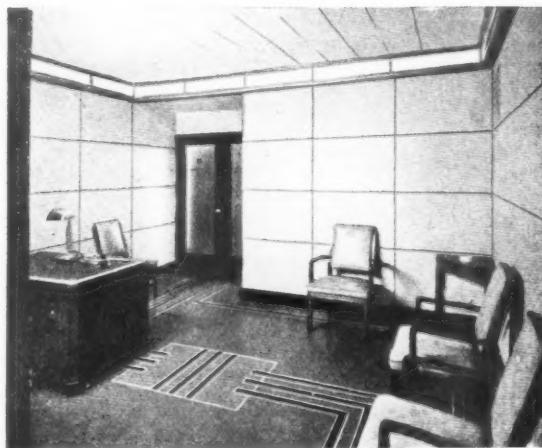
Hortham Colony for Mental Defectives. (W. S. Skinner and Sons [F. and A.J.]) Very good detail plans and photos.

SWIMMING BATHS

ARCHITECT AND BUILDING NEWS. Vol. CXXXVII, 3,383-4. 20 and 27 October, 1933.

E. and O.E. continue their series of notes on planning, with an analysis of the requirements of Open Air Swimming Baths. Very useful.

BAUMEISTER. (*Munich*) Vol. XXXI, 10. October 1933. The New Ernst Sachs Bath at Schweinfurt (Roderick Fick). A good plan. Traditional design.



AN OFFICE: 275 MADISON CORPORATION, NEW YORK

CONCERT HALLS AND THEATRES

L'ARCHITECTURE D'AUJOURD'HUI. (Paris.) September–October 1933.

The special number on Salles de Spectacles—Theatres, Cinemas, Music Halls, Concert Halls. Very fully illustrated with drawings and photos; not much from England or America but a full review of the best recent continental practice. Most of the buildings have not been illustrated before. Informative text including an historical survey of theatre development from earliest times. Some information on design of stage sets. Excellent for reference on theatre and cinema work.

BOUKUNDIG WEEKBLAD. (Jnl. of Bond van Nederlandsche Architecten.) 1933, No. 41. 14 October.

The New Concert Hall of Rotterdam (de Roos en Ovreynder and J. Verheul) good simple plan resembling Festspielhaus, Salzburg. Large hall seating 934 on floor, 343 in balcony and place for 260 singers and 60 orchestra. One foyer can be used as small concert hall.

EDUCATIONAL AND MUSEUMS, ETC.

ARCHITETTURA. (Rome.) Vol. XII. September 1933.

Physics Polytechnic, Berlin. Good cleanly designed building rather in the Schumacher style. Large lecture theatre and laboratories.

ARCHITECT AND BUILDING NEWS. Vol. CXXXVII. 20 October 1933.

Clare College, Cambridge (Sir Giles Gilbert Scott, R.A.). The completed scheme is illustrated.

ARCHITECTS' JOURNAL. Vol. LXXVIII. 12 October 1933.

Le Corbusier and Jeanneret's design for the Swiss Hostel in the Paris Cité Universitaire described as "romantic functionalist," but none the less typical Corbusier.

BUILDER. Vol. CXLV. 27 October 1933.

Illustrates two schools at Ilford (L. E. J. Reynolds and J. F. Cavanah [L.], Ilford Education Committee) and a large training college at Ormskirk, Lancs, for the Lancs County Council (Stephen Wilkinson [F.]).

L'ARCHITECTURE (Paris Jnl. of Société Centrale). Vol. XLVI, no. 15 October.

An important long article on Museums. Historical survey traces passing of idea of the museum as work of art having architectural value independent of its function, and shows danger of using adapted buildings for museum purposes (e.g. Louvre). Able analysis of museum planning, latter part deals with display of exhibits, circulation, lighting, partitions, etc., a valuable article and excellent reference.

ARQUITECTURA. (Madrid.) Vol. XV, 169. May 1933.

Picture gallery illumination—a brief study with diagrams of an original plan arrangement.

DOMESTIC

ARCHITECTURAL RECORD (N.Y.). Vol. LXXVI, 4. October, 1933.

Almost whole issue given to description of patent cellular steel unit house construction invented and described by H. T. Lindberg. Idea worthy of study by those interested in new methods of construction. Designs good on paper.

ARCHITECTURAL FORUM (N.Y.). Vol. LIX, 4. October 1933.

Several important architects were invited by the Forum to design their ideal modern house. Article illustrated by plans and photos of models. Designs by Corbett, Hood, Kahn, Van Alen (Modern), L. G. White, R. T. Walker, L. Schultz (Traditional).

ARCHITECTURE (N.Y.). Vol. LXVIII, 4. October 1933.

The houses we live in—critical and amusing article.

BAUMEISTER. (Munich.) Vol. XXXI. October 1933.

Article and 15 examples of Einfamilien Wohnhäuser. Interesting as illustrating post-Nazi return to traditional styles. Pitched roofs, orthodox fenestration. Interesting comparison with same series some months ago.

EQUIPMENT

BYGGMÄSTAREN (Stockholm, Jnl. of Society of Swedish Architects). 20 September 1933.

Informative article on design of desks and counters and office furniture, excellent examples in drawings and photographs.

AMERICAN ARCHITECT. (N.Y.) Vol. CXIII. September. Automatic heating article with much useful data on costs of various systems, sizes and types of equipment.

ARCHITECTS' JOURNAL.

The useful inset information sheets continue to be issued with each number. Recent issues on lay-out of sports grounds.

ARCHITECTURAL REVIEW. Vol. LXXIV, 442. October 1933. Special article on floor coverings and their design.

CONSTRUCTION AND MATERIALS

Reference should be made to the Building Science Abstracts issued by the Building Research Station monthly, which contain complete and up-to-date notes on all published matter relating to construction and materials.

TOWN PLANNING

ARCHITECTURE (N.Y.). Vol. LXVIII, 4. October.

The City of Washington to-day; article illustrating the modern architectural development; the maintenance of the classic style, notably Department of Commerce Building (York and Sawyer) and Folger Library (Cret). Public Health Service Building (de Sebour) shows tendency towards refined classic of Swedish type.

AMERICAN ARCHITECT. Vol. CXLIII, 2, 619. September.

A short article illustrated by very clear diagrams on the design of curved driveways, allowance for car turning, etc., useful to keep.

ARKITEKTEN. (Helsingfors.) Journal of the Finland Society of Architects. Vol. XXX. No. 8. 20 August, 1933.

A short article on the new general planning scheme for Helsinki.

HISTORICAL AND ARCHAEOLOGICAL

THE ANTIQUARIES' JOURNAL. Vol. XIII. No. 4. October 1933.

Contains Mr. C. L. Woolley's report on 1932–33 excavations at Ur. The full programme was completed, the chief discovery being that the Kassite wall found in 1931–32 was the wall of the Kassite Temenos, whose existence had not previously been known. Only the N.W. boundary of the Temenos has been uncovered, but the work done has gone far to complete knowledge of the city. The report is very well illustrated by photographs and drawings. The Architect of the expedition was Mr. A. F. E. Gott, a student of the R.I.B.A.

ARCHITECT AND BUILDING NEWS. Vol. CXXXVII. 6 October. Roman Ostia Rediscovered. A well illustrated article by E. R. Jarrett [A.] on recent discoveries at Ostia. Photographs by F. R. Yerbury.

The Geological Museum. The *Architect and Building News* has performed a valuable service by publishing plans and a finely drawn section of Pennethorne's Geological Museum in Piccadilly. (The elevations were published on 7 September.)

ARQUITECTURA. (Madrid.) Vol. XV, 169. May 1933.

The methods and principles followed in the restoration of ancient monuments in Spain. Article by L. Torres Balbas.

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Architecture in the Newspapers

The customary inaccuracy of many lay newspapers and periodicals on architectural affairs is a long-standing grievance of the profession. From time to time the Institute receives complaints from its members that buildings have been seriously misdescribed and that the architect's name has been omitted from published accounts in the Press, or that statements damaging to architects as a body have been made in a newspaper or magazine. Not infrequently this information arrives too late for effective action to be taken. In the case of daily newspapers it is necessary to act at once so that the mistake can be corrected in the next day's issue. The Institute subscribes to a Press-cutting agency, but cuttings are received the day *after* issue, which is too late for action to be really effective.

The Public Relations Committee, recently formed by the Council, have been considering this matter, and wish to have the help of members. It will greatly assist the work of the Committee if, in future, members draw the attention of the Secretary of the Public Relations Committee to any misstatements in the Press which they think require correcting, by letter in the case of weekly journals and by telephone in the case of dailies.

The Secretary to the Committee examines each day a selection of the principal national dailies, but the number is necessarily limited. The publications most likely to need watching are the Sunday newspapers, provincial daily newspapers and weekly reviews. Not infrequently these contain correspondence on architectural matters in which the Committee with advantage could cause intervention to be made. If members would send cuttings, it would help towards a speedy reply.

Letters should be addressed to the Secretary to the Public Relations Committee, the R.I.B.A., 9 Conduit Street, W.1. Regent 6910 is a direct telephone line to the Committee Secretary, or alternatively he is accessible through the Institute telephone numbers Mayfair 0434 and 0435.

The Committee have specially considered what action can be taken to assure that newspaper descriptions of new

buildings at the time of their opening shall be accurate, and that the architects' due share in the work shall not be passed over. The matter has been discussed with editors of some of the newspapers, whose replies may be summarised somewhat as follows : "The architect himself is usually too modest: the reporters at the ceremony of opening a new building are in a hurry to get their reports to press, often by telegraph: they have not the time to go looking among the important people present for a shy and retiring architect in order to find out his name and some useful facts concerning the building: the sub-editor making up his copy late at night will realise that the name of the architect has not been obtained, but he has no means whatever of finding it out at that late hour."

The publicity manager of the building owners of a large commercial undertaking will usually provide the Press with a brochure or typewritten description; this is sometimes done in the case of municipal buildings.

Where it is not, the architect might well prepare such a description himself, drawing attention to special points of planning, unusual materials and similar matters likely to be of public interest. The information should, however, be concise and confined to simple facts. The Press are almost sure to ignore theories of design should the writer indulge in them. It need not be pointed out that every care must be taken to prevent such descriptive notes from developing into personal advertisement of the architect himself, and thus possibly infringing the code of professional conduct, but the common sense and good taste of members will no doubt keep them right here. It is important to see that pressmen present at the ceremony get these typewritten descriptions.

The architect has often little or no time to prepare a description when a building is being finished. The Secretary of the Public Relations Committee will give advice as to facts likely to interest the Press. It would help if members would send him copies of brochures or descriptions which have been prepared for their buildings so that he can have by him some useful examples for general reference.

THE SIGNING OF BUILDINGS

The Public Relations Committee wish to urge on members the desirability of signing their buildings and of exhibiting their names on buildings in course of erection. The Committee are of opinion that the general public are often quite unaware that a particular building has been designed by an architect. The Committee feel that if this practice is widely adopted, it will do much to distinguish buildings on which an architect

has been employed and establish a contrast with those not designed by architects. The clause (3. (d)) in the Code of Professional Practice covering this matter reads as follows:—

"An Architect may sign his buildings and may exhibit his name outside his office and on buildings in course of construction, alteration and/or extension, provided that it is done in an unostentatious manner and the lettering does not exceed two inches in height."

Correspondence

THE TEMPLE OF DIANA AT EPHESUS

*The Lodge,
Hangar Hill,
Weybridge,
14 October 1933.*

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—In the JOURNAL for 5 August, Mr. Henderson, discussing the spacing of the columns, observes: "There is no reason for supposing that there was a central ninth column on the eastern façade" and "the evidence at the west end . . . was conclusive that the opening between the middle columns was 20 feet."

Is this quite correct?

The late Professor Lethaby, in a letter to me on this subject, remarks: "Other temples besides those at Paestum had central columns *inside* and, therefore, probably in the fronts, as at Locri, Niendria and Samos. And probably Ephesus had nine columns at the 'back' end."

Lethaby also warned me against the "confusion" arising out of "preconceived ideas and taste" in these matters.—Yours faithfully,

E. R. BILL [A.]

CHALK AS A BUILDING MATERIAL IN EAST KENT

*Fiveways,
Upper Deal, Kent.*

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—A few months ago a derelict cottage built on the landward slope of the shingle ridge at Deal was pulled down.

In this process the building above ground was shown as a seventeenth-century-four-roomed cottage, two above and two below, with an eighteenth-century extension at the back, and a late eighteenth or early nineteenth-century front evidently built on a small forecourt. The first erection on the site—there was practically no seaside Deal till the sixteenth century—had a cellar, and when this was exposed to the light of day it was seen that its external wall was built of squared blocks of chalk up to 14 inches long by 9½ inches, built in courses. Above these was a damp-course of flint cobbles in hard mortar, and there was a backing of rubble Folkestone stone, making the wall about 2 feet thick.

An early brick house in middle Deal, which has a tablet with the date 1548 built into a gable, has its cellar walls also of chalk blocks, so it almost seems as if in the sixteenth century the natural material for underground walling in this stoneless district, before bricks had come into general use, but where something better than flint cobbles were needed, was cut chalk. Haines's *History of Dover Priory* gives, on page 451, the following item from the Prior's accounts for 1530-31: "And for ⁱⁱⁱ paid to a labouring man working for his keep cutting 'chalk' 0 0 4."

I know the soft upper chalk has been used for the filling in of vaulting, and for internal walling as at St. Mary's, Guildford, but is the above rather special use of chalk, when not exposed to the weather, of general occurrence in the chalk country before bricks had become plentiful and cheap?—Very faithfully yours,

W. P. D. STEBBING [L.]

Obituary

CHARLES HEATON FITZWILLIAM COMYN [F.]

Mr. Charles Comyn was born in 1877, and died on 25 September 1933. He was educated at Dulwich College, and received his architectural training in the office of the late Mr. John Begg [F.] and Mr. R. Shekleton Balfour [F.]. From 1896 to 1909 he was at the Architectural Association School. He was awarded the R.I.B.A. Second Silver Medal in 1899 for measured drawings, the A.A. Travelling Studentship in 1900, and the British School at Athens Architectural Studentship in 1902 and 1904. He was also the winner of the Tite prize in 1904.

In 1910 he entered into private practice, first of all for a year at 23 St. Swithin's Lane, E.C., and later at 16 Finsbury Circus till 1914. From 1914 till 1933 he practised at 28 Austin Friars. During the war he served for two years at the Ypres Salient.

Mr. Comyn's principal architectural works include the Penrose Memorial Library, Athens; interior decorations to the People's Palace, Mile End Road; New House, Riding School, Model Farm, and further additions and alterations to house at Leladene, Dorking, Surrey; house at Lambourn, Berks; almshouses at Pirton, near Hitchin; business premises at 103-4 Cheapside, and alterations to other premises at Winchester House, E.C., 71 Queen Street, Exchange Telegraph Co., Commercial Bank of Australia, 80 Lombard Street, Iron and Steel

Exchange, 4 Devonshire Square; alterations to Howell's School, Denbigh; the Orpington War Memorial; house at Downe, Kent; house at Loughton, Essex; garden temple at Athens; cottages at Great Missenden, Bucks, and Winscombe, Somerset; factory on the Great West Road; sports pavilion, Bancroft's School, Essex; and interior decoration to 55 Lancaster Gate, W. He was successful in competitions for St. Andrew's Church, Felixstowe, the Orpington War Memorial and the Scarborough Hospital, in which he gained the third award.

Mr. Comyn also held many posts as surveyor, including those of surveyor to the Worshipful Company of Drapers, which he held for 22 years, the Conservative Club, the Council of the East London College, the Governor's of the People's Palace, the Governors of Bancroft's School, the Exchange Telegraph Co., All Hallows Church, Lombard Street, St. Benet's and St. Dionis.

Mr. Comyn was elected an Associate of the R.I.B.A. in 1900, becoming a Fellow in 1919. He was also a member of the Surveyors' Club, of which he was President in 1923. In the course of his career he made many friends and his personality impressed itself memorably on all who came in contact with him. He will be very greatly missed.

Notes

THE PRESIDENT'S ENGAGEMENTS

On 7 November the President attended the opening of the new building of the National Central Library. The ceremony was performed by the King, accompanied by the Queen.

On Thursday, 26 October, the President attended the Annual Dinner of the Glasgow Institute of Architects.

VICE-PRESIDENTS' ENGAGEMENTS

Mr. Maurice Webb (Vice-President) will attend the dinner of the Institution of Professional Civil Servants on 17 November.

Mr. H. S. Goodhart-Rendel (Vice-President) attended the meeting and dinner of the Institution of Electrical Engineers on 26 October.

Mr. W. H. Ansell (Vice-President) attended the Annual Dinner of the National Association of Water Users, on 10 November.

COUNCIL GUESTS AT THE INAUGURAL MEETING

Among the guests present at the Council dinner and subsequently at the Inaugural meeting on Monday, 6 November 1933, were the following:—The Rt. Hon. The Earl of Crawford and Balcarres, K.T., P.C. [Hon. F.], Sir William Llewellyn, G.C.V.O. [Hon. F.], President of the Royal Academy; The Rt. Hon. W. Ormsby-Gore, P.C., M.P., The First Commissioner of Works; Monsieur Emile Maigrot, Secretary Société Centrale des Architectes; Sir Patrick Duff, K.C.B., C.V.O., Lt.-Gen. Sir Talbot Hobbs, K.C.B., K.C.M.G. [F.], Major-General Sir Frederick Maurice, K.C.M.G., Lt.-Gen. Sir William Furze, K.C.B., D.S.O., Mr. R. Anning Bell, R.A. [Hon. A.], Mr. W. Reid Dick, R.A., Mr. F. L. Griggs, R.A. [Hon. A.], Mr. C. Lovett Gill [F.], President of the Architectural Association; Mr. Geo. T. Harding, President of the National Federation of Building Trades Employers; Mr. Thomas Barron, President of the National Federation of Building Trades Operatives; Mr. Basil C. Aldous, President of the Institute of Builders; Major A. D. S. Rice, President of the London Master Builders' Association; Major Harry Barnes [F.], Chairman of the Architects' Registration Council; Mr. Frank Roscoe, M.A., Secretary of the Royal Society of Teachers; Mr. Kenneth Clark, M.A. [Hon. A.], Herr Erich Mendelsohn; Mr. H. M. Jackman; Mr. Norman Wilkinson, O.B.E.; Mr. H. C. Bevan; Mr. George Jennings; Mr. C. McArthur Butler, L.R.I.B.A., Registrar of the Architects' Registration Council.

SIR GEORGE WASHINGTON BROWNE, PRESIDENT OF THE R.S.A., TO RETIRE

Sir George Washington Browne, who is 80 years of age, and has been President of the Royal Scottish Academy, Edinburgh, since January 1924, has announced his intention of retiring. He was the first architect to become President of the Academy. One of his chief architectural works is the King Edward Memorial at Holyrood.

COMITE PERMANENT INTERNATIONAL DES ARCHITECTS

A committee meeting of the Comité Permanent International des Architectes was held in Paris on 1 August, with Sir Raymond Unwin in the chair. In opening the meeting, Sir Raymond said that it was important that the scope of the Comité Permanent should be extended so as to secure a wider circle of support and interest. The C.P.I.A. could also, he said, perform a useful function by attempting to

co-ordinate scientific research to prevent overlapping. Artistic expression should, he suggested, be national and the C.P.I.A. could help to promote an intelligent understanding of national characteristics in architecture. M. de Win (Belgium) presented his report as Hon. Treasurer and a discussion ensued on some items.

The Secretary-General reported the result of correspondence with the U.S. section with reference to the conference which should have taken place at Washington this year. It was finally agreed that the conference in America should be indefinitely postponed until conditions made it possible to organise a representative gathering and it was provisionally settled that the Permanent Committee should meet later to consider the possibility of holding a congress in Rome in 1934 or 1935. It was reported that a draft scheme for the regulation of international competitions which had been prepared by the British section had been submitted to the Council of the League of Nations and had been referred to the Institute of Intellectual Co-operation.

THE PRESENTATION OF HOUSING AND TOWN PLANNING STATISTICS

The M.A.R.S. (Modern Architectural Research) Group invites the attendance of members of the R.I.B.A. at a Lantern Lecture by Dr. Neurath, of the Mundaneum Institute, Vienna, on Tuesday, 14 November, at 8.45 p.m., at the London School of Hygiene and Tropical Medicine Hall, in Keppel Street, W.C.1, on "Pictorial Statistics for Housing and Town Planning." Mr. John Gloag will be in the chair.

R.I.B.A. DANCE CLUB

The response of members has been amply sufficient to warrant the Committee in pursuing this matter. By arrangement with the Social Committee, dances have been arranged for the following dates:

Friday, 15 December 1933.

Friday, 2 February 1934.

Friday, 6 March 1934.

The tickets for a member and guest for the three dances are priced at 1 guinea. Extra guest tickets, at 5s. each dance, can be obtained.

Applications should be sent to Mrs. J. A. Slater, 8 Wellgarth Road, N.W.11.

MR. P. M. ANDREWS [A.]

A course of lectures on "How to Understand and Appreciate Architecture," illustrated by slides, is being given by Mr. P. M. Andrews, who has been appointed by the L.C.C. as lecturer on the appreciation of Architecture to the Literary Institutes at Highbury and Paddington. The lectures are held at 7.30 on Mondays at the Highbury Literary Institute, Highbury Grove, N.5, and at 7.30 on Tuesdays at the Paddington Literary Institute, 129 Elgin Avenue.

These courses are not intended for architects, but for members of the general public. Full particulars can be obtained from the Principal, The Paddington Literary Institute.

ST. GABRIEL'S, BLACKBURN

Mr. Francis X. Velarde has written to us to say that Professor C. H. Reilly and Mr. B. A. Miller, of Liverpool, were associated with him as consultant architects in the building of St. Gabriel's, Blackburn, which was illustrated in the last number of the JOURNAL.

ARCHITECTS' UNEMPLOYMENT RELIEF FUND

The Architects' Unemployment Committee have pleasure in acknowledging the following contributions to the Architects' Unemployment Relief Fund which have been received since the last list of donations was published in the JOURNAL:—

Messrs. Bethell and Swannell (2nd donation) ..	£10 10 0
Mr. Frank Lishman ..	5 5 0
Messrs. T. P. Bennett and Son ..	5 0 0
Mr. G. Davidson (2nd donation) ..	5 0 0
Mr. G. E. S. Streetfeild (3rd donation) ..	5 0 0
Miss D. Webb (2nd donation) ..	5 0 0
Mr. A. B. Packham ..	3 3 0
Mr. P. H. Adams (2nd donation) ..	3 3 0
The Tees-side Branch of the N.A.A. (2nd donation) ..	3 3 0
Mr. Cecil G. Butler ..	2 2 0
Mr. R. Jackson ..	2 2 0
Mr. John P. White (2nd donation) ..	2 2 0
Mr. H. E. Box (2nd donation) ..	1 1 0
Mr. G. Gifford (2nd donation) ..	1 1 0
Mr. H. V. Molesworth Roberts ..	1 0 0
Mr. G. E. S. Hereward ..	1 0 0
Mr. C. Prangnell ..	0 10 0
Mr. D. H. Butt ..	0 7 6

The Committee also have pleasure in giving the names of the following new subscribers to the Fund:—

Mr. D. B. Allingham.
Mr. Stanley S. Brown.
Mr. G. E. Soulsby.

A cheque received from Messrs. Elcock and Sutcliffe brings the total of the contributions received from their office in 1932 to £62 14s. and for the first six months of 1933 to £34 4s. The names of the subscribers to this amount are:—

Messrs. Elcock and Sutcliffe:
 Mr. E. H. Allsford. Mr. A. M. G. Rees.
 Mr. E. V. N. Strother. Mr. A. S. Gason.
 Mr. J. L. Harvey. Mr. J. M. Metcalfe.
 Mr. R. M. Smith. Mr. G. D. Griffiths.

Mr. J. Foster.

All cheques should be made payable to the Architects' Unemployment Committee and sent to the Secretary, Architects' Unemployment Committee, 9 Conduit Street, London, W.1.

NOTES FROM THE MINUTES OF THE COUNCIL

23 October 1933

THE WORK OF THE SESSION

The President submitted for the Council's consideration a memorandum on the future policy of the Institute and the work of the forthcoming Session.

THE R.I.B.A. NEW BUILDING

On the recommendation of the New Building Committee and the Finance and House Committee it was agreed to build an additional ten rooms, viz., four on the second floor and six on the third floor, at a total cost of not more than £2,000.

GIFT TO THE R.I.B.A. LIBRARY

A cordial vote of thanks was passed in favour of Mr. Ernest R. Graham, of Messrs. Graham, Anderson, Probst and White, of Chicago, for his generous gift of a copy of the architectural monograph illustrating the principal works executed by his firm and their predecessors, D. H. Burnham and Co., and Graham, Burnham and Co., over the past forty years.

THE BRITISH WATERWORKS ASSOCIATION: STANDING COMMITTEE ON WATER REGULATIONS

Mr. H. D. Scarles-Wood [F.] and Major C. F. Skipper [F.] were reappointed to represent the R.I.B.A. on the Standing Committee on Water Regulations of the British Waterworks Association.

THE DEATH WATCH BEETLE: ITS TREATMENT AND STUDY

Mr. Alan E. Munby [F.] was appointed to represent the R.I.B.A. on a Committee set up by the Society for the Protection of Ancient Buildings to consider the treatment and study of the Death Watch Beetle.

DEPARTMENTAL COMMITTEE ON THE COST OF HOSPITALS AND OTHER PUBLIC BUILDINGS

The Departmental Committee appointed by the Minister of Health to consider and report on the question of the capital cost of construction of hospitals and certain other buildings have invited the Institute to furnish a written statement of evidence on the subject and to give oral evidence in support of the statement should this be desired. The following *ad hoc* Committee has been appointed to prepare a statement of evidence:—Mr. C. Ernest Elcock [F.] (Chairman and Convener), Mr. E. Stanley Hall [F.], Mr. L. G. Pearson [F.], Mr. H. M. Fairweather [F.], Mr. T. A. Lodge [F.], Mr. J. M. Theobald (Quantity Surveyor).

THE LONDON DIOCESAN FUND AND THE HONORARY ADVISORY COMMITTEE OF ARCHITECTS

On the recommendation of the Practice Standing Committee and after consultation with the members of the Honorary Advisory Committee of Architects, the Council have submitted certain proposals to the London Diocesan Fund for the amendment of the London Diocesan Fund Regulations governing the appointment of architects.

AMENDMENTS OF THE R.I.B.A. REGULATIONS FOR THE CONDUCT OF ARCHITECTURAL COMPETITIONS

The amendments to the R.I.B.A. Regulations for the Conduct of Architectural Competitions which were approved by the Council on 12 June subject to the provisions of Bye-law 38, and which were published in the JOURNAL of 9 September, were duly ratified.

THE CHAIRMAN OF THE COMPETITIONS COMMITTEE

The Council approved the recommendation of the Executive Committee that steps should be taken to amend the Bye-laws to enable the Chairman of the Competitions Committee to be an ex-officio member of the Council.

APPOINTMENTS TO COMMITTEES

Mr. E. Maxwell Fry [A.] was appointed as an additional member of the Slum Clearance Committee.

Mr. W. H. Ansell (Vice-President) was appointed as an additional member of the Professional Conduct Committee.

Mr. R. Barry Parker [F.] was reappointed as a member of the Town Planning and Housing Committee.

VISIT TO NEW UNDERGROUND STATIONS

Cordial votes of thanks were passed in favour of the London Passenger Transport Board for their kindness in arranging this visit on 10 October, and for their hospitality to the members who took part in it, and also to Mr. C. H. James and Mr. Charles Holden for their help and acting as guides to the party.

MEMBERSHIP

The following members were elected: As Fellows 6, as Associates 19, as Licentiates 7.

Election: 4 December 1933.—Applications for membership were approved as follows:—As Fellows 24, as Associates 101, as Licentiates 16.

Transfer to Associateship.—The following architect was transferred to the Associateship under the provisions of the Supplemental Charter of 1925:—

Ernest Wall Winks.

Reinstatement.—The following ex-members were reinstated:—

As Associates: Frank R. Foster, Arthur H. Gale, Arnold Lowcock, Raymond Myerscough-Walker, Gordon Stephenson.

Transfer to the Retired Members Class.—The following members were transferred to the Retired Members Class:—

As Retired Fellows: Arthur Crow, Howell Prosser, Arnold Dunbar Smith.

As Retired Associates: Archibald Gillespie, Henry Grieves.

As Retired Licentiates: Frederick Arthur Huntley, John Llewellyn Smith.

Resignations.—The following resignations were accepted with regret:—

William D'Arcy Cathcart [F.]; Robert Pierce [F.]; Bernard Arthur Porter [F.]; Harry Reginald Coales [A.]; Alick Stead Dunn [A.]; Henry Nettleton Fisher [A.]; George Taylor Wellburn [A.]; Harry James Laws [L.]; William Morgan Lewis [L.]; Herbert Edward Nicholls [L.]; Richard Aloysiis Nunn [L.]; Owen P. Parson [L.]; Walter Goodwin [Retired L.]; George Frederick Miller [Retired L.].

Allied Societies

THE BIRMINGHAM AND FIVE COUNTIES ARCHITECTURAL ASSOCIATION.

The second General Meeting of the Session was held on Friday, 20 October, when Mr. G. Langley Taylor [F.] delivered a lecture, illustrated by lantern slides, on the subject of "The Architect and the Preservation of the Countryside."

The President, Mr. W. T. Benslyn [F.], A.R.C.A., occupied the chair.

At the outset, the lecturer said that he was surprised to hear that no definite effort was being made by the profession in Birmingham to assist in the control of the elevations of new buildings, and he suggested that the matter should be put in hand immediately, under the Town and Country Planning Act, 1932, and that a local branch of the Council for the Preservation of Rural England should be formed. The whole country needed to conserve all that was beautiful in both rural and urban areas. The land was our real national asset, and nothing should be permitted to happen that would so deface it as to reduce its value.

The lecturer then proceeded to lay before the meeting the outline of a scheme which was already in working order in Buckinghamshire wherein architects were invited to submit for deposit, plans of houses costing not more than £350 per house. The plans were to be working drawings, with sufficient half-inch details to enable them to be erected by a builder, and were to contain full notes thereon, as to materials, etc., to take the place of a specification.

Any applicant using the plans was to undertake to build the house in accordance with the details supplied, and to permit the architect, or his nominee, to visit the house during its erection, to see that the plans were being properly carried out. The plans were to be available for use by any applicant on payment of one guinea per house to cover the cost of one copy of the plan. A portfolio of plans was to be deposited in suitable centres within an area. The whole matter was to be dealt with on a co-operative basis, and any architect whose plan was included in the portfolio should share in the proceeds of the pooled fees. Several local councils had agreed to have portfolios in their offices. The R.I.B.A. had sanctioned the scheme. By such a working scheme as this it was hoped at least to relieve a malignant disease from which the country was at present suffering in the matter of bad building, some of which amounted to monstrosities, as was clearly shown in some of the lantern slides, side by side with examples of what could be done by able designing by architects, at no greater cost.

Birmingham possessed the powers to form another such scheme; all that was required was the will to do so. Votes of thanks and a discussion closed the meeting.

PRESIDENTIAL ADDRESS

On 6 October, Mr. William T. Benslyn, A.R.C.A. [F.], delivered his Presidential address to the Association. He referred gratefully to the work of Past Presidents, and Vice-Presidents of the Association, and in congratulating the Association on the part it had played in the organization of the profession as a whole, he also enlarged upon the work done by the Royal Institute as the centralizing force in the profession. In this connection he spoke of its work in sponsoring the Architects' Registration Act, urging all members who had not already done so to register immediately, of the establishment of the Public Relations Committee, and also of the benefits that would inevitably result from the proposal to enlarge and improve the R.I.B.A. JOURNAL.

With regard to his own Association, Mr. Benslyn discussed the

new title, the revised rules and the formation of a new student class of members. "One of the most immediate problems," he said, "is how most fully to supply the needs of the towns and counties composing our area. It is essential that we should have bodies in the counties to deal with the provisions of the new Town and Country Planning Act, and to work in close harmony with the County Associations for the Preservation of Rural England." To meet this need, a Town Planning Committee had been set up, and the question of Panels to work in collaboration with the planning authorities had received careful attention. He congratulated the Association on its generous support of the Unemployment Relief Scheme, the sum of £625 having been raised in 12 months. The unemployed architects who have received assistance under the scheme have been engaged in making surveys of buildings of historic architectural interest round Birmingham.

Speaking of the programme of papers for the coming session, Mr. Benslyn stressed the importance of the part played by the architect in the life of the community and said that the papers had been arranged with a definite policy in view. The growth in private enterprise and the gradual removal of restrictions on public works were cheering signs of returning prosperity. The successful work of the Birmingham School of Architecture was commented on by Mr. Benslyn, who congratulated the Association on its connection with it. He suggested, however, that the services of the library might be extended when money and effort could be given to the task.

Mr. Benslyn concluded his address with a strong plea for the employment of trained architects in all building activities, and for greater co-operation with engineers in tasks that had hitherto been regarded purely as engineering jobs, and added that Courage, Truth and Sincerity are the essential qualities which architecture, to fulfil its function, must possess.

ARCHITECTURAL ASSOCIATION SCHOOL

The session commenced on 2 October and will continue until 14 December. The Spring Term will commence on 8 January.

The various activities following on the opening of the session are now in full swing. Mr. Howard Robertson welcomed sixty-five new students to the school in his opening address. Mr. E. A. A. Rowse, from Edinburgh, commenced his duties as Assistant Director, and Mr. C. St. J. Oakes joined the staff of the second year.

The Students' Club Elections are being held and the results will be known shortly. The Council's welcoming dinner will be held on 18 October. The Presidential Address by Mr. Lovett Gill will be held on Tuesday, 31 October.

The Rugby Club has already held practice games, and among the matches fixed for the season are games against the "ex A" teams of Guy's, Bart's, London Welsh, and St. Mary's.

The Hockey Club continues with a full programme. During the summer it was announced that D. W. Pye, of the first year, had been awarded a prize of ten guineas for the design of a decorative screen in the Glass Section of an International Exhibition, offered by Messrs. Pilkington Brothers in the Royal Society of Arts' Competition of Industrial Designs.

Applications for the Bernard Webb Studentship at the A.A. have to be sent to the British School at Rome by 1 November. The studentship enables the successful candidate to spend six months in Italy, including at least three months in Rome. The studentship is open to A.A. members of four years' standing, including past students of the school, and particulars may be obtained from the secretary.

Students and others are invited to bring friends to the public lectures on slums, which are being held in the lecture halls of the school on Saturdays, 11 and 25 November and 9 December, at 3 o'clock.

The majority of the fifth year who left last session have gone into offices, while several are carrying out travel programmes in connection with scholarship awards.

The school has taken over further accommodation at No. 37 Bedford Square, and the numbers in the various years remain unchanged.

The Exhibition of Members' Holiday Sketches, in which the school is always well represented, opens on 31 October.

stand it to-day did not exist. The world has changed and the machine has come into its own. On this argument, then, it is reasonable to suppose that the English tradition in house building, of whatever period, will ultimately go altogether. But will it? Things have a queer way of happening in defiance of all logic.

A hearty vote of thanks to the lecturer was proposed by Mr. E. A.

Ward, F.I.O.B., Chairman of the Institute of Builders (South Wales Branch), seconded by Mr. T. Alwyn Lloyd [F.], supported by Mr. W. S. Purchon [A.], and carried with acclamation.

Mr. J. Williamson, A.R.I.B.A., Chairman of the South Wales Institute of Architects (Central Branch), presided over a large and representative audience.

Membership Lists

APPLICATIONS FOR MEMBERSHIP

ELECTION: 4 DECEMBER 1933

In accordance with the terms of Bye-laws 10 and 11, an election of candidates for membership will take place at the Council Meeting to be held on Monday, 4 December 1933. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, are herewith published for the information of members. Notice of any objection or other communication respecting them must be sent to the Secretary R.I.B.A. not later than Tuesday, 21 November 1933.

AS HON. FELLOW (1)

LEVERHULME: THE RT. HON. VISCOUNT WILLIAM HULME, Thornton Manor, Thornton Hough, Wirral, Cheshire; 39, Upper Brook Street, W.1. Proposed by the Council.

AS HON. ASSOCIATE (1)

WALKER SMITH: SIR JONAH K. M.P., M.Inst.C.E., M.I.Mech.E., F.S.I., 8 Heath Close, N.W.11. Proposed by the Council.

AS HON. CORRESPONDING MEMBER (1)

DUDOK: WILLEM MARINUS, Architect B.N.A., Utrechtse Weg 71, Hilversum, Holland. Proposed by the Council.

AS FELLOWS (24)

BLACKBURNE: SHIRLEY LANPHIER [A. 1924], Stanley House, Hardinge Street, Nairobi; Salisbury Hotel, Nairobi. Proposed by Harold E. Henderson, Howard D. Archer and R. Stanley Cobb.

BURGESS: FROESSOR CECIL SCOTT [A. 1896], University of Alberta, Edmonton, Alberta, Canada. Applying for nomination by the Council under the provisions of Bye-law 3 (d).

CORDINGLEY: REGINALD ANNANDALE, M.A. [A. 1922], The College, Durham; "Woodthorpe," Derbyshire Road, Sale, Cheshire. Proposed by H. L. Hicks, G. E. Charlewood and W. Milburn, Junr.

CORNELL: WILLIAM ARTHUR, P.A.S.I. [A. 1929], c/o Messrs. Palmer and Turner, Alexandra Building, Hong Kong. Proposed by Arthur G. W. Tickle, H. W. Bird and G. L. Wilson.

COWIE: WILLIAM [A. 1893], 5 Wellington Square, Ayr; 43 Avr Road, Prestwick, Ayrshire. Proposed by James Lochhead, Geo. A. Boswell and James A. Morris.

FETHERSTONHAUGH: HAROLD LEA, B.Arch.McGill [A. 1914], 1001 University Tower, Montreal; 1 Redpath Row, Montreal. Proposed by Philip J. Turner, Professor Ramsay Traquair and W. S. Maxwell.

FOSTER-TURNER: FREDERICK WENTWORTH [A. 1910], Public Works Department, Jerusalem, Palestine. Proposed by Austen St. B. Harrison, Major Geo. T. Carver and Capt. B. Chaikin.

GEORGE: BERNARD [A. 1920], 83 Kensington High Street, W.8; 12 Cromwell Place, South Kensington, S.W.7. Proposed by G. L. Wilson, Henry V. Ashley and Gilbert H. Jenkins.

HAGUE: HORACE VINCENT DE COURCY [A. 1920], County Offices, St. Mary's Gate, Derby; 7 Lime Walk, Littleover, Derby. Proposed by George M. Eaton, T. H. Thorpe and Major Charles H. Calvert.

HANTON: PETER KYDD, O.B.E. [A. 1908], H.M. Office of Works,

Storey's Gate, S.W.1; Ridge Side, Totteridge Green, Herts. Proposed by Sir R. J. Allison, W. T. Curtis and D. Thomson.

HOFLER: MAX RICHARD [A. 1922], The Hill Studio, Crown Street, Harrow-on-the-Hill. Proposed by Gilbert H. Jenkins, H. V. Lanchester and T. A. Lodge.

MCDougall: JAMES CECIL, B.Sc., B.Arch.McGill [A. 1914], 1221 Osborne Street, Montreal; 68 Rosemount Crescent, Westmount, P.Q. Proposed by Philip J. Turner, Professor Ramsay Traquair and Percy E. Nobbs.

MARR: JOHN GIBB [A. 1922], 173A Union Street, Aberdeen; The Corner, Pitfcdels Culz, Aberdeenshire. Proposed by A. G. R. Mackenzie, A. H. L. Mackinnon and J. A. O. Allan.

MASTER: CHIMANLAL MOTIRAM, M.A. [A. 1921], 41 Hanam Street, Fort, Bombay; Madon Mansions, Hughes Road, Bombay, No. 7. Proposed by E. C. Henriques, H. Foster King and T. S. Gregson.

MAUGHAN: JOSEPH ROBINSON [A. 1912], c/o Lester, Johnson and Morris, 1 Kiukiang Road, Shanghai, China; 24 Route Ferguson, Shanghai. Proposed by Geo. A. Johnson, G. L. Wilson and H. M. Spence.

STANLEY: GERALD, P.A.S.I. [A. 1914], 100 St. Mary Street, Cardiff; The Hirstead, Augusta Road, Penarth. Proposed by Lennox Robertson, Percy Thomas and Henry Budgen.

SWINDELLS: FRANCIS HAROLD [A. 1911], Queen Street, Norwich; Woodlands, Costessy, near Norwich. Proposed by Edw. T. Boardman, Stanley J. Wearing and Cecil Upcher.

TOMLINSON: HAROLD, M.A., Cantab. [A. 1929], 1 Scroope Terrace, Cambridge; 14 Trumpington Street, Cambridge. Proposed by Edward Maufe, Theodore Fyfe and H. H. Dunn.

and the following Licentiates who have passed the qualifying Examination:—

BUCKINGHAM: CLAUDE SOMERSET, F.S.I., 43A Prince of Wales Road, Norwich; "Sumerholme," Hoveion St. John, Norfolk. Proposed by A. G. Berry, Eric W. B. Scott and Cecil Upcher.

DUKE: REGINALD JOHN, 14 Hanover Square, W.1; 12 Elgin Mansions, Elgin Avenue, W.9. Proposed by Peter D. Stonham, John D. Clarke and H. Lidbetter.

EAGAR: THOMAS ROBERT, Reas Buildings, 142 Royal Avenue Belfast; "Claremont," Holywood, Co. Down. Proposed by R. H. Gibsen, R. S. Wilshere and Kendrick Edwards.

MURRAY: KENNETH LISLE, County Buildings, Stafford; Long Ridge, Weeping Cross, Stafford. Proposed by Wm. A. Banks, A. C. Bunch and C. W. D. Joynton.

SCRIVENER: ARTHUR ROY, Howard Place, Hanley, Stoke-on-Trent; "The Mount," Endon, Stoke-on-Trent. Proposed by R. T. Longden, Elijah Jones and E. T. Watkin.

THOMAS: PERCIVAL HARTLAND, P.A.S.I., 10 John Street, Bristol; 2 Cedlington Place, Clifton, Bristol. Proposed by Richard C. James, G. D. Gordon Hake and H. P. Burke Downing.

AS ASSOCIATES (100)

ABRAMS: EDWARD DE LA TOUR [Final], 19 Buckingham Street, Strand, W.C.2. Proposed by Alexr. G. Bond, A. F. A. Trehearne and W. H. Hobday.

ADAMS: JOHN STANLEY [Final], Hill View, Victoria Road, Woodbridge, Suffolk. Proposed by E. Thos. Johns, C. G. Stillman and applying for nomination by the Council under the provisions of Bye-law 3 (d).

ALLISTON: JAMES THOMAS [Passed five years' joint course at the School of Architectural Studies, Cambridge University and the

- Architectural Association. Exempted from Final Examination], The Field House, Sedley Taylor Road, Cambridge. Proposed by Howard Robertson, Arthur W. Kenyon and J. Murray Easton.
- ANDREWS: EDWIN DOUGLAS [Passed qualifying Examination approved by the Board of Architectural Education of the Institute of South African Architects], Liberal Life Building, Burg Street, Cape Town. Proposed by H. J. Brownlee, K. Kendall and John Perry.
- BEARD: ROY WHITBREAD [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], 5 Burlington Road, Birkdale, Southport. Proposed by Professor C. H. Reilly, Professor Patrick Abercrombie and R. A. Landstein.
- BEATTIE: WILLIAM HENRY [Final], "Holmbury," 30 Clevedon Road, King-ton-on-Thames. Proposed by S. P. Anderson, A. Jessop Hardwick and Harold S. Sawyer.
- BEDINGFIELD: ERIC EDWARD [Final], 5, Westminster Road, Leicester. Proposed by Walter Brandt, E. J. Williams and Waller K. Bedingfield.
- BELL: GEORGE PHILIP, B.Arch.L'pool. [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], "Solitude," Lurgan, County Armagh. Proposed by Professor C. H. Reilly, Professor Lionel B. Budden and Edward R. F. Cole.
- BENTLEY: STUART [Final], 612 Royal Liver Building, Liverpool. Proposed by Reginald T. Longden, Sir Arnold Thornely and H. L. Thorneley.
- BISHOP: HUGH GUY [Passed five years' course at the Architectural Association. Exempted from Final Examination], The Manor House, Ilkeston. Proposed by H. Tatham Sudbury, T. H. Thorpe and George H. Widdows.
- BOARDMAN: HUMPHREY COLMAN, M.A. [Final], How Hill, Ludham, near Great Yarmouth. Proposed by Thos. E. Scott, Edw. T. Boardman and E. Guy Dawber.
- BOND: ROBERT OWEN [Passed five years' course at the Architectural Association. Exempted from Final Examination], 26 Tombland, Norwich. Proposed by Howard Robertson, J. Murray Easton and J. Owen Bond.
- BORRETT: ALBERT REGINALD [Special Examination], 23 Royston Way, Burnham, Bucks. Proposed by Herbert Spink, G. Langley Taylor and Stanley Hamp.
- BRANDT: JACK BERNARD [Passed five years' course at the Architectural Association. Exempted from Final Examination], Oakbank, Church Stretton, Shropshire. Proposed by Howard Robertson, Arthur W. Kenyon and E. Stanley Hall.
- Brooks: Miss RUTH HILLYARD [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], 8A The Orchard, Bedford Park, W.4. Proposed by John B. Surman, Sam N. Cooke and George Drysdale.
- BRYCE: Mrs. HELEN MARY [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], 78 Newbattle Terrace, Edinburgh. Proposed by Jn. Begg, F. C. Mears and W. T. P. Bryce.
- BUTTRICK: WILFRED THOMAS [Passed five years' course at the School of Architecture, Victoria University, Manchester. Exempted from Final Examination], 19 Vicarage Gardens, Scunthorpe, Lincolnshire. Applying for nomination by the Council under the provisions of Bye-law 3 (d).
- CARRICK: JAMES ANDREW, Dip.Arch.Glasgow [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], "Martins," Alloway, Ayrshire. Proposed by James A. Morris, A. G. Henderson and John Keppie.
- CHURCH: ALFRED GEORGE [Final], 121 Villiers Road, Kingston-on-Thames. Proposed by Cecil Masey, John P. Briggs and Stanley P. Anderson.
- COKER: WALTER EDWARD GEORGE [Final], "Elmhurst," Chislehurst Road, West Chislehurst, Kent. Proposed by Heaton Comyn, W. Campbell Jones and G. J. Buckingham.
- COLEMAN: FREDERICK RANDOLPH DOUGHTY [Final], "Glen Lynn," St. Saviour's Road, Bath. Proposed by Alfred J. Taylor, G. D. Gordon Hake and Mowbray A. Green.
- COOKSON: RONALD EWEN [Final], "Allithwaite," Chesterfield Road, Great Crosby, Liverpool. Proposed by Professor Lionel B. Budden, O. D. Black and Leonard Barnish.
- DAWKINS: LINDSAY CRAMP [Passed qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], c/o Australia House, Strand, W.C.2. Proposed by L. Laybourne Smith, Philip R. Claridge and W. H. Bagot.
- DAY: ERIC AUBREY [Final], "St. Anns," 49 Shirehall Park, Hendon, N.W.4. Proposed by Thos. E. Scott, Herbert O. Ellis and W. Lee Clarke.
- DILWORTH: ROBERT [Special Examination], 35 Doncaster Avenue, Withington, Manchester. Proposed by H. W. Cruickshank, J. Hubert Worthington and H. T. Seward.
- DIXON: GEOFFREY WILLIAM, Dip.Arch. (L'pool.) [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Warley Dene, Warley Wood Avenue, Luddendenfoot, Yorkshire. Proposed by Professor Lionel B. Budden, Edward R. F. Cole and Joseph F. Walsh.
- DOUGLAS-JONES: ALDWYN [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], "Morannedd," Pwllheli, N. Wales. Proposed by Professor Lionel B. Budden, Edward R. F. Cole and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- DRAKE: JOHN ATCHISON [Passed qualifying Examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], c/o Australia House, Strand, W.C.2. Proposed by Herbert A. Welch, T. Frank Hawkes and A. Bullock.
- DUNHAM: PETER BROWNING [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], Stretey House, Stretey Luton, Beds. Proposed by Professor A. E. Richardson, C. Lovett Gill and Matthew J. Dawson.
- FIDLER: ALWYN GWYLIM SHEPPARD, B.Arch. (L'pool.) [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], c/o British School at Rome, Valle Giulia, Roma 51. Proposed by Professor C. H. Reilly, Professor Patrick Abercrombie and Frederick W. Nicholson.
- GASCOIGNE: Miss ALICE ROSE [Final], 9, Palgrave Road, W.12. Proposed by J. Alan Slater, Professor A. B. Knapp-Fisher and Howard Robertson.
- GEDGE: JOHN VICTOR [Final], 19 St. Andrew's Road, Bedford. Proposed by Major Basil C. Deacon, J. Alfred Gotch and Professor A. E. Richardson.
- GILL: ALEXANDER [Special Examination], 2 Parsons Place, Morrell Avenue, Oxford. Proposed by W. L. Duncan, A. Leonard Roberts and Harold S. Rogers.
- GODDARD: HENRY GORDON [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], Newton Harcourt Manor, Leicester. Proposed by W. J. Prince, H. L. Goddard and George Nott.
- GODSALL: HARRY VERNON [Final], 21 Homecroft Road, Yardley, Birmingham. Proposed by John B. Surman, George Drysdale and Anthony J. Margeson.
- GOLDSTEIN: MAX [Passed qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], 28-30 Connaught Buildings, Pretoria. Proposed by V. S. Rees-Poole, J. S. Cleland and G. E. Fitzgerald.
- GRIGGS: HAROLD THOMAS [Passed qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], 13-14 Unity Chambers, 32 Currie Street, Adelaide, South Australia. Proposed by L. Laybourne Smith, W. H. Bagot and Philip R. Claridge.
- HALAHAN: RICHARD ROBERT CROSBY [Final], Little Croft, Chiddingfold, Surrey. Proposed by L. R. Hiscock, Annesley H. Brownrigg and Thomas R. Clemence.
- HAMNETT: VICTOR [Final], 67 Southlea Road, Withington, Manchester. Proposed by C. Gustave Agate and applying for nomination by the Council under the provisions of Bye-law 3 (d).

- HARRISON: JOHN EDWARD KENNETH [Final], 44 Thurleigh Road, Wandsworth Common, S.W.12. Proposed by W. H. Gunton, Thomas A. Moodie and G. G. Macfarlane.
- HAWKES: WILLIAM NEVILLE [Final], Chetton, Copt Heath, Solihull, Warwickshire. Proposed by F. Barry Peacock, Ernest C. Bewlay and L. Ewen Harper.
- HERBERT: PHILIP BURNELL [Final], "Shrubbery," Hampton-in-Arden, Birmingham. Proposed by John B. Surman, W. H. Godwin and Hubert Clift.
- HEWITSON: THOMAS TUNSTALL, Dip.Arch. (L'pool.) [Passed five years' course at the School of Architecture, University of Liverpool. Exempted from Final Examination], Fairfield, The Serpentine, Blundellsands. Proposed by Professor C. H. Reilly, Professor Lionel B. Budden and Edward R. F. Cole.
- HILL: FRANK OSBORNE EVERSLAUGHT [Final], 46 Clovelly Road, Hornsey, N.8. Proposed by Thos. E. Scott, A. Foster and L. Stuart Stanley.
- HUIT: HARRY MORRICE [Final], 52 Shinfield Road, Reading. Proposed by J. Arthur Smith, Henry C. Portsmouth and A. Saxon Snell.
- JACKSON: MISS PAMELA DOROTHY [Passed five years' course at the Architectural Association. Exempted from Final Examination], Cuddington Croft, Cheam, Surrey. Proposed by Howard Robertson, W. Harding Thompson and J. Murray Easton.
- JOHNSON: FREDERICK [Final], 6 St. John's Street, Bury St. Edmunds. Proposed by Wm. H. Mitchell, Basil Oliver and Alex. G. Bond.
- KING: IVOR HUBERT LANGLEY [Passed five years' course at the Architectural Association. Exempted from Final Examination]. The Olde Bank House, 39 High Street, Rochester, Kent. Proposed by Howard Robertson, J. R. Leathart and J. Murray Easton.
- LAING: JAMES WILLIAM [Final], 9 Murieston Crescent, Edinburgh. Proposed by John Begg, John Jerdan and T. F. MacLennan.
- LAYFIELD: ARTHUR CHARLES [Final], "Soixante-Huit," Rutland Drive, Lower Morden, Surrey. Proposed by Edward Maufe, Oswald P. Milne and Arthur J. Davis.
- LIND: HARRY [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Station Road, Lochgelly, Fife. Proposed by Jn. Begg, Charles D. Carus-Wilson and W. J. Walker Todd.
- LIVINGSTONE: DUNCAN [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], 14 St. Lawrence Street, Dunfermline. Proposed by Jn. Begg, William Williamson and Thomas Rutherford.
- LOCKE: BERTRAND [Final], 21 New Bedford Road, Luton, Beds. Proposed by P. T. Wilson, F. Q. Farmer and T. P. Bennett.
- MARSH: JOHN DAVID TAYLOR, M.A. (Cantab.) [Final], "Scriventon," Speldhurst, near Tunbridge Wells, Kent. Proposed by Alex. G. Bond, Theodore Fyfe and A. F. A. Trehearne.
- MASKELL: SIDNEY FRANCIS JAMES [Final], Arlton, Warren Road, Blundellsands, Liverpool. Proposed by A. Spence Atkinson, John Clarke and Rupert Medcalf.
- MAUNG: MAUNG, Dip.Arch. (Lond.) [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], c/o Daw Hnit, Kyangin, Burma. Proposed by Professor A. E. Richardson, C. Lovett Gill and Professor S. D. Adshead.
- MAYORCAS: ELIE, A.A.Dip.(Hons.) [Passed five years' course at the Architectural Association School of Architecture. Exempted from Final Examination], 23 Hartswood Road, Stamford Brook, W.12. Proposed by Howard Robertson, J. Murray Easton and C. H. James.
- MIDDLEMISS: CLYDE OLIVER [Final], 52 Station Road, Westcliff-on-Sea, Essex. Proposed by Neil Martin-Kaye, Percy R. Fincher and Percy G. Hayward.
- MILES: ERIC GEORGE RICHARD, Dip. Arch. (Livpl.) [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], 20 Menlove Avenue, Liverpool 18. Proposed by Professor Lionel B. Budden and Edward R. F. Cole and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- MILLARD: LEONARD WILLIAM [Final], 271 Flaxley Road, Stechford, Birmingham. Proposed by Ernest C. Bewlay, F. Barry Peacock and John B. Surman.
- MOORE: JOHN EDWIN [Passed five years' course at the Architectural Association School of Architecture. Exempted from Final Examination], 6 Favart Road, Fulham, S.W.6. Proposed by Thos. E. Scott, Howard Robertson and Arthur W. Kenyon.
- MOORE: JOHN ROBERT [Final], "Lyndhurst," Haywood Street, Accrington, Lancs. Proposed by Percy E. Thomas, Fred Harrison and Saml. Taylor.
- MORREAU: CECIL JOSEPH, M.A. [Final], 54 Withey Court, Woburn Place, W.C.1. Proposed by Dr. Percy S. Worthington, Francis Jones and J. Hubert Worthington.
- MUDD: FRANCIS WILLIAM [Passed five years' course at the Architectural Association School of Architecture. Exempted from Final Examination], 77 King Henry's Road, Hampstead, N.W.3. Proposed by Howard Robertson, C. H. James and the Hon. Humphrey Pakington.
- NANGLE: JOHN EDWIN THOMAS [Passed qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], Observatory, Sydney, New South Wales. Proposed by Henry E. Budden, Evan Smith and Major-General Charles Rosenthal.
- NARIELWALLA: NARIMAN DADABHOY [Final], Tapia Building, New Charni Road, Bombay. Proposed by T. S. Gregson, E. C. Henriques and D. W. Ditchburn.
- NICHOLSON: WILLIAM LESLIE [Final], 39 Thornlaw Road, West Norwood, S.E.27. Proposed by Oswald P. Milne, Gerald Unsworth and Hubert M. Fairweather.
- OVEREND: ACHESON BEST [Final], 21 Mont Albert Road, Balwyn, Melbourne, E.8. Proposed by Leighton Irwin, W. A. M. Blackett and Percy A. Oakley.
- PARELKAR: SHANKERRAO HARISCHANDRA [Final], 76 Tamarind Lane, Fort, Bombay. Proposed by H. Foster King, T. S. Gregson and D. W. Ditchburn.
- PEARCE: LIONEL [L.] [Special Examination], 16 Darlington Street, Wolverhampton. Proposed by W. H. Bidlake, John B. Surman and William T. Benslyn.
- PEARCE: RALPH BERTRAM [Special Examination], Beckington, Hoyes Hill, Hoyes, Kent. Proposed by Herbert O. Ellis, W. H. Gunton and H. P. G. Maule.
- PHILIP: MISS ELIZABETH CECILY CLARE [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 62 Alexandra Road, Upper Norwood, S.E.19. Proposed by Percy C. Boddy, Professor A. E. Richardson and L. Stuart Stanley.
- RALTON: ALAN JOHN, B.Arch. (Melb.) [Passed qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], c/o Irwin and Stevenson, 422 Collins Street, Melbourne, C.1. Proposed by Leighton F. Irwin, Leslie M. Perratt and Roy K. Stevenson.
- REID: JAMES EUGENE [Final], 19 Garston Drive, Garston, Watford, Herts. Proposed by Thos. E. Scott, S. Pointon Taylor and G. Topham Forrest.
- RICHARDS: CHARLES ARTHUR [Passed five years' course at the Architectural Association School of Architecture. Exempted from Final Examination], 69 Cambridge Terrace, W.2. Proposed by Howard Robertson, C. H. James and the Hon. Humphrey Pakington.
- RICHARDS: GORDON DAVID LLOYD [Passed five years' course at the Welsh School of Architecture, the Technical College, Cardiff. Exempted from Final Examination], 41 Headlands, Kettering, Northants. Proposed by H. A. Cooper and Charles Riddey and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- ROBERTS: BRIAN SAMUEL [Special Examination], 20 Wilson House, Larkhall, S.W.8. Proposed by E. Stone Collins, Robert Atkinson and John Jerdan.
- ROBIN: ALEXANDER ARTHUR [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], 7 Melfort Avenue, Dumbreck, Glasgow. Proposed by T. Harold Hughes, John Watson and John Keppie.

- ROE:** MERVYN FREDERICK HURFORD [Passed five years' course at the Architectural Association School of Architecture. Exempted from Final Examination], 27, Peking Road, Shanghai. Proposed by Howard Robertson, John Grey and J. Murray Easton.
- RUDIMAN:** ALBERT [Passed five years' course at Robert Gordon's College, Aberdeen, School of Architecture. Exempted from Final Examination], 468A King Street, Aberdeen. Proposed by Douglas S. McMillan, J. Ross McMillan and R. Leslie Rollo.
- SANDERS:** NORMAN FREDERICK [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], Cordova, Astons Road, Moor Park, Northwood, Middlesex. Proposed by Professor A. E. Richardson, C. Lovett Gill and Matthew J. Dawson.
- SHARPE:** ALBERT LAWRENCE [Final], 52 Fosse Road South, Leicester. Proposed by George Nott, W. J. Prince and H. L. Goddard.
- SHROFF:** NARIMAN BEJANJI [Final], Kingkot Lane, Hyderabad, Deccan, India. Proposed by H. Foster King, T. S. Gregson and E. C. Henriques.
- SIMMONS:** CHARLES HOWARD [Final], c/o 28 Portman Square, W.1. Applying for nomination by the Council under the provisions of Bye-law 3 (d).
- SNOW:** HARRY ALEXANDER [Final], Grafton, Powderham Road, Newton Abbott. Proposed by William Walter Wood, Alex. G. Bond and Percy Morris.
- SIERLING:** ARNOLD WILLIAM FRANKLYN [Passed five years' course at the Architectural Association School of Architecture. Exempted from Final Examination], Copthill, Burgh Heath, Tadworth, Surrey. Proposed by Howard Robertson, J. Murray Easton and Fred. Kempster.
- STONE:** FRANCIS GEORGE DUDLEY [Passed qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], Council Chambers, Cowper Street, Stroud, New South Wales. Proposed by Professor Leslie Wilkinson, Joseph C. Fowell and Henry E. Budden.
- TAYLOR:** CHARLES SILVER-MILNE [Passed qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], Royal Exchange Buildings, Durban, Natal. Proposed by Wallace Paton, Ernest M. Powers and Col. G. T. Hurst.
- THORNTON:** ALEXANDER WILLIAM [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], Whauphill, by West Calder, Midlothian. Proposed by T. Harold Hughes, Norman A. Dick and Colonel J. Maurice Arthur.
- TIMMONS:** WILLIAM HUGH [Final], "Xanthia," Valley Road, Warwick Avenue, Derby. Proposed by G. H. Widdows, H. Tatham Sudbury and George M. Eaton.
- TOWNEND:** CYRIL MARCELL [Final], 33 Parade, Leamington Spa. Proposed by Arthur Ashton, George Drysdale and John B. Surman.
- VAUGHAN:** REGINALD [Passed five years' course at the Architectural Association School of Architecture. Exempted from Final Examination], 105 Boundaries Road, Balham, S.W.12. Proposed by J. A. Charles, Howard Robertson and Arthur W. Kenyon.
- WARDLEY:** MAURICE GRAHAM [Final], 50 Grove Road, Sutton, Surrey. Proposed by J. B. F. Cowper, Heaton Comyn and Joseph Addison.
- WATSON:** WILLIAM EUSTACE, B.A. (Cantab.) [Passed five years' joint course at the School of Architectural Studies, University of Cambridge, and the School of Architecture, Leeds College of Art. Exempted from Final Examination], Lake View Cottage, Newmillerdam, Wakefield, Yorks. Proposed by W. Harold Watson, James R. Wigfull and Sir Charles Peers.
- WHITWELL:** EDWARD JOHN [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], 14 Frederick Road, Erdington, Birmingham. Proposed by John B. Surman, A. C. Bunch and Herbert Buckland.
- WILMOT:** MISS ENID MARY [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], "Byfield," Silhill Hall Road, Solihull, Warwickshire. Proposed by John B. Surman, George Drysdale and James A. Swan.
- WISE:** ARTHUR VIVIAN [Passed qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], c/o Australia House, Strand, W.C.2. Applying for nomination by the Council under the provisions of Bye-law 3 (d).
- WRIGHT:** GERALD RYBY HALL [Final], 7 Willow Grove, Beverley, E. Yorks. Proposed by H. Andrew, Frederick J. Horth and G. Dudley Harbron.
- WRIGHT:** HENRY MYLES, B.A. (Cantab.) [Final], 7 Gosforth Villas, Newcastle-upon-Tyne, 3. Proposed by G. E. Charlewood, H. L. Hicks and J. J. Hill.
- YOUNG:** ALAN RUTHERFORD [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], 23 North Street, Dudley, Worcestershire. Proposed by A. T. Butler, William T. Benslyn and W. Alexander Harvey.

AS LICENTIATES (31)

- ALEXANDER:** HAROLD, 60 Richmond Road, Bayswater, W.2. Proposed by Wm. Doddington, Leonard Martin and Victor Wilkins.
- BARRY:** DAVID J., Bank Chambers, Reigate, Surrey; "Ledbury," Reigate. Proposed by Hugh Macintosh, H. R. Gardner and A. Burnett Brown.
- BELL:** CAPTAIN ERIC SINCLAIR, 24 Allan Park, Stirling; Cranstonhill, Stirling. Proposed by Francis Lorne and the President and Secretary of the Royal Incorporation of Architects in Scotland under the provisions of Bye-law 3 (a).
- BLOMFIELD:** FRANCIS BERRINGTON, 43 Bloomsbury Square, W.C.1. Proposed by Sir Herbert Baker, H. V. Lanchester and Howard Robertson.
- BOSTOCK:** ROBERT, 28 Essex Street, Strand, W.C.2; Sparsholt, near Winchester. Proposed by Gerald Unsworth, Ingralton Sanders and A. Leonard Roberts.
- BROOKSBY:** FRANK, c/o Messrs. A. E. and T. Sawday, 56 London Road, Leicester; 4 Burleigh Avenue, Wigston Fields, Leicester. Proposed by T. Trevor Sawday, Clement C. Ogden and Albert Herbert.
- BROWN:** FRANK, 20 Pocklington's Wall, Leicester; "The Cottage," Leicester Forest East, Leicestershire. Proposed by the President and Hon. Secretary of the Leicester and Leicestershire Society of Architects under the provisions of Bye-law 3 (a) and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- BURGE:** BRUCE LEONARD, Eaglesfield Abbey Rooms, Castle Street, Carlisle; 56 Pickhurst Rise, West Wickham, Kent. Proposed by C. J. Fawcett Martindale and the President and Hon. Secretary of the South-Eastern Society of Architects under the provisions of Bye-law 3 (a).
- COPPACK:** CHARLES HART, 14 Newgate Street, Chester; Winton House, Sandon Road, Newton, Chester. Proposed by F. Anstead Browne and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- DAWNEY:** PERCY WILFRID, 12 Fenchurch Street, E.C.3; 6 Downs Court Road, Purley. Proposed by J. Edward Still, Hubert M. Fairweather and Edgar S. Underwood.
- FIELD:** FREDERICK HERBERT, Surveyor's Department, Stag Brewery, Pimlico, S.W.1; "Clevedon," 46 The Grove, West Wickham, Kent. Proposed by J. W. Stanley Burnester, G. G. Macfarlane and Kenneth Dalgleish.
- GRIGG:** SAMUEL HENRY, 8 Goldieslie Road, Wylde Green, near Birmingham. Applying for nomination by the Council under the provisions of Bye-law 3 (d).
- HASNIP:** ARTHUR HUGH, 6 Adam Street, Adelphi, W.C.2; 14 Martindale, East Sheen, S.W.14. Proposed by H. Austen Hall, the late Heaton Comyn and Alfred Cox.
- KITCHIN:** GEORGE HERBERT, 10 The Square, Winchester; Compton End, Winchester. Proposed by Brook Kitchin, Ingralton Sanders and A. Leonard Roberts.

- LAWRENCE: FREDERIC WILLIAM, 217 Seabourne Road, West Southbourne, Bournemouth; "Four Winds," Guildhill Road, Bournemouth. Proposed by W. J. Mountain and applying for nomination by the Council under the provisions of Bye-law 3(d).
- MACKENZIE: WILLIAM HECTOR, "Clive," 20 Grove Road, Bournemouth. Proposed by A. Edward Shervey, Henry R. Collins and Sydney Tatchell.
- MCLEV: THOMAS NEIL, Department of Works and Public Buildings, Government of Northern Ireland, Franklin Buildings, Belfast; "Inniskeen," Belmont Park, Belfast. Proposed by R. Ingleby Smith and James R. Young and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- MEDCALF: WILLIAM JAMES, 3 Stanley Street, Liverpool; "Lafayette," Aughton, near Ormskirk. Proposed by F. B. Medcalf, T. Taflesin Rees and Wm. P. Horsburgh.
- NEEDHAM: ARTHUR, c/o Messrs. Cruickshank and Seward, 18 Booth Street, Manchester; Sylvan Grove, Dunham Road, Altringham, Cheshire. Proposed by H. W. Cruickshank, Francis Jones and H. T. Seward.
- NORRIS: WILLIAM GEORGE, c/o Messrs. W. H. Smith and Son, Ltd., Strand House, W.C.2; 23 Ellington Road, Muswell Hill, N.10. Proposed by F. C. Bayliss, Charles T. Marshall and W. Tweedy.
- PENNY: HAROLD FRANK, M.Inst.Struct.E., 57 Brunswick Square, Hove, SUSSEX. Proposed by Ernest G. Heathcote, Chas. Henry Heathcote and Guy Church.
- POWELL: FREDERICK JAMES, c/o City Architect's Department, Plymouth; 4 Lower Knollys Terrace, Alma Road, Plymouth. Proposed by Charles H. Aslin and the President and Hon. Secretary of the Sheffield, South Yorkshire and District Society of Architects and Surveyors under the provisions of Bye-law 3 (a).
- REES: DAVID HENRY, Parade Chambers, Neath; Riversley, 193 Old Road, Neath. Proposed by J. Cook Rees, J. Herbert Jones and W. James Nash.
- RUSSELL: ALBERT EDWARD, London County Council (Architects' Department), County Hall, S.E.1; 18 Westholm, Hampstead Garden Suburb, N.W.11. Proposed by N. Elliot, E. P. Wheeler and W. T. Sadler.
- SCOTT: DANIEL, c/o Messrs. Waterhouse and Ripley, Staple Inn Buildings, High Holborn, W.C.1; 20 Cheverton Road, Highgate, N.10. Proposed by Michael Waterhouse, Cedric Ripley and Sir Giles Gilbert Scott.
- SIBBALD: WILLIAM LOGAN, P.A.S.I., 12 Moorland Avenue, Darwen. Applying for nomination by the Council under the provisions of Bye-law 3 (d).
- SMITH: LESLIE THOMAS JOSEPH, c/o Ernest Cannell and Son, 52 Holborn Viaduct, E.C.; 164 Avery Hill Road, New Eltham, S.E.9. Proposed by James Cannell, R. H. J. Mayhew and A. S. R. Ley.
- SNELLER: ROBERT JOHN, 14 Buckingham Street, Adelphi, W.C.2; 31 Durlston Road, Kingston-upon-Thames. Proposed by P. J. Westwood, Thos. S. Tait and Joseph Emberton.
- SPINK: JOHN WILLIAM, Clarence Chambers, Kingston-upon-Thames, Surrey; 73 Cobham Road, Kingston-upon-Thames. Proposed by W. H. Ansell, Leonard Martin and Harold Goslett.
- TYNDALL: DONALD ALFRED, 11 Queensberry Place, South Kensington, S.W.7. Proposed by W. Lee Clarke, Herbert O. Ellis and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- WARREN: ALGERNON PETER, B.A. (Oxon), 20 Bedford Square, W.C.1; 120 Maids Vale, W.g. Proposed by Edward Warren, J. A. Gotch and Professor A. E. Richardson.

ELECTION OF MEMBERS

In accordance with the terms of Bye-laws 10 and 11, the following candidates for membership were elected at the Council Meeting held on Monday, 23 October 1933.

AS FELLOWS (6)

- CLARK: SIDNEY CHARLES [J. 1922].
HOOPER: ARNOLD FIELDER, F.S.I. [J. 1919].
WHITTAKER: MAJOR GEORGE [J. 1922].

and the following Licentiates who are qualified under Section iv, Clause 4c (ii) of the Supplemental Charter of 1925:

- FOX: CHARLES EDWARD, F.S.I., Halifax.
RIGG: PERCIVAL BIRKETT, Weston-super-Mare.
SUTHERLAND: ERIC ALEXANDER, Glasgow.

AS ASSOCIATES (19)

- BARTLETT: HAROLD EDWARD [Passed qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], Geelong, Victoria.
CAHN: LESLIE GARRARD [Passed qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], Belfast.
CHITTY: ANTHONY MURLOTT, B.A. [Passed five years' joint course at the School of Architectural Studies, Cambridge University, and the Architectural Association. Exempted from Final Examination], Guildford.
COOPER: ANTHONY [Passed five years' course at the Architectural Association. Exempted from Final Examination].
CORIATO: HECTOR OTTON, S.A.D.G. [Special Exemption].
DRAKE: LINDSEY ALEXANDER THOMPSON WEBSTER [Passed five years' course at the Architectural Association. Exempted from Final Examination].
DUGDALE: MICHAEL ARTHUR STRATFORD [Passed five years' course at the Architectural Association. Exempted from Final Examination].
DYSON: WILLIAM PARKER [Passed five years' joint course at the School of Architectural Studies, Cambridge University and the Architectural Association. Exempted from final examination], Rotherham.
GIRAUD: KEITH FREDERICK [Passed qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects].
ILES: JOHN BIRD, B.A. (Cantab.) [Passed five years' joint course at the School of Architectural Studies, Cambridge University, and the Architectural Association. Exempted from Final Examination].
LAMBERT: STANLEY CHARLES CAMPBELL [Passed five years' course at the Architectural Association. Exempted from Final Examination].
LITTLE: FRANK HUDSON, B.Arch. [Passed five years' course at Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], St. Annes-on-Sea.
MCINTOSH: MISS JEAN [Passed five years' course at Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination].
PADGET: MONTAGUE WILLIAM [Final], Singapore.
SAVILLE: ALEXANDER GORDON [Passed five years' course at the Architectural Association. Exempted from Final Examination], Newbury.
SKINNER: RUSSELL THOMAS FRANCIS [Passed five years' course at the Architectural Association. Exempted from Final Examination], Wokingham.
TODD: JOHN COMRIE, Dip.Arch. (Abdn.) [Passed five years' course at the School of Architecture, Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination], Madderty, Perthshire.
WESTWOOD: BRYAN PERCY [Passed five years' course at the Architectural Association. Exempted from Final Examination], Weybridge.
WISE: ARTHUR GEORGE [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination].

AS LICENTIATES (7)

- APPLEGATH: THOMAS WILLIAM, Teddington.
COLES: FRANK AUSTIN, Northampton.
DIXON: ROBERT STANLEY, B.Arch., Liverpool (Guildford).
EDWARDS: CLIFTON, Stoke-on-Trent.
GEORGE: ALFRED STEPHEN, Gloucester.
LIDDINGTON: RALPH BERNARD, Rugby.
LIMMER: FREDERICK GEORGE, Norwich.

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on the 23 October 1933:

BILLIMORIA: HORMUSJI JAMSHEDJI, Ratan Building, Wadia Street, Tardeo, Bombay.

BROADHEAD: GORDON LESLIE, 115 Harlesden Gardens, London, N.W.10.

BROWN: FRANCIS HUMFREY, 18 Curzon Park, Chester.

BUNNEY: MICHAEL JOHN HEWETSON, 13 Meadoway, London, N.W.11.

BURJO-BEHRAH: KHUSHRO PESTANJIE, 9 Laburnum Road, New Gomdevi, Bombay, 7.

CROCKETT: GEOFFREY ALBERT, Baltic House, 27 Leadenhall Street, London, E.C.3.

DENT: DIGBY MACARTHUR, D.D.R.O., Aylmerton, Norwich.

D'ESTÉ: JOHN FORRESTUS LEONARD, 172 Demesne Road, Wallington, Surrey.

DORIN: JOHN ANTHONY, 53 Avenue Road, Seaton Delaval, Northumberland.

DURAND: GUY, c/o C. W. Bywaters, Esq., 40/44 Holborn Viaduct, London, E.C.1.

FISK: SIDNEY HAROLD, 10 Copenhagen Street, Islington, N.1.

FRANCE: REGINALD HENRY, 18 Edgcumbe Avenue, Newquay, Cornwall.

GRIFFITHS: LESLIE MELVILLE, 45 Highwood Gardens, Ilford, Essex.

GROSVENOR: HUGH NORMAN WILSHAW, 46 Balaclava Road, Surbiton.

HALL: JOHN PERCIVAL, 9 Hickman Road, Penarth, Glam.

HALL: WINSOME ALICE, "Indi," James Street, Mosman, Sydney, Australia.

HAMILTON: GEORGE MURRAY, 30 Salmona Street, Glasgow, N.

HARRIS: ARTHUR NOEL, 4 Camden Place, Preston.

HARRISON: FREDERICK PONDER, 5 Goodwyn Avenue, Mill Hill, N.W.7.

HAYES: CONRAD, 82 High Street, Staple Hill, Near Bristol.

HINTON: BARBARA, 1 Tregunter Road, London, S.W.10.

HEIGH: PETER WILLIAM, 91 Main Street, Port Elizabeth, South Africa.

HILL: HENRY ALEXANDER, 52 Evesley Road, Sunderland.

HILL: JOHN DALTON, 420A London Road, Westcliff-on-Sea, Essex.

HOLGATE: JOHN WILLIAM HILTON, 53 Redgrave Street, Oldham.

HOLT: JOHN, 2 The Oval, Chester-Moor, Chester-le-Street.

KANE: JOHN ROBERT, 32 Blythwood Road, London, N.4.

KEATES: CHARLES JOHN, 134 Croxton Road, London, S.E.21.

KEEL: FREDERICK COMPTON, 207 Castelnau, Barnes, S.W.13.

KOTASTHANE: KRISHNARAO MORESHWAR, c/o M. M. Kotasthane, B.A., LL.B., Advocate, 65/67 Kaleadevi, Pudeet Road, Bombay.

LAWSON: RICHARD DONALD, 104 High Street, Chorlton on Medlock, Manchester.

LEACROFT: RICHARD VALLANCE BECHER, 92 Denbigh Street, London, S.W.1.

LEONARD: SIMON, Saint Kevin's, Dartry Road, Dublin, I.F.S.

LOMAX: RICHARD FRANKLIN, 30 Tillotson Road, Edmonton, N.Q.

MCDERMOTT: MATTHEW JOHN, 44 Addison Road, Fairview, Dublin, Ireland.

McGRAW: ANDREW, Wistburn, Burnbank.

MACKENZIE: JAMES GEORGE, "Emilton," Killavis Road, Clydebank, Scotland.

MORRIS: THOMAS SHEPHERD, 21 Northfield Broadway, Edinburgh.

MURRAY: ALEXANDER, P.O. West Rand, Transvaal, South Africa.

PANCHAL: JAYKRISHNA GOPALJI, Dattatraya Buildings, 2/8 Chikaldewadi, Grant Road, Bombay.

PARKER: ANNE WINIFRED ROBERTSON, West Field, Minchin Hampt, Glos.

PASKIAK: RUSTON HORMUSJI, Dhun Buildings, Thakurdwar Road, Bombay.

PETERS: BERNARD, 158 Prescot Road, Fairfield, Liverpool.

PRIOR: ALFRED JEFFERIES, 127 Kenilworth Court, Putney, S.W.15.

ROBERTS: DAVID WYNN, 53 Richmond Road, Cardiff.

SCHOFIELD: JAMES, "Red Brook," Redisher Lane, Holcombe Brook, Nr. Bury.

SIMPSON: WILLIAM ROBERT, 170 Heaton Street, Christchurch, New Zealand.

SPENCE-SALES: HAROLD JOHN ARTHUR, c/o High Commissioner for New Zealand, 415 Strand, London, W.C.

STANTHILL: HAROLD JOSEPH GEORGE, 23 Riverway, Palmers Green, London, N.13.

STONEHAM: JOHN YORKE THOMPSON, Bookham Lodge, Stoke D'Abernon, Surrey.

SWIFT: ARTHUR, Ridgeway House, Nether Heage, Nr. Belper, Derbyshire.

TALPADÉ: JAYAVANT RAMRAO, 2 Dukar Lane, Girgaon, Bombay, 2.

TAYLOR: GEORGE LESLIE, Elbor House, 99 York Street, Wakefield.

THEARLE: LAURENCE BENNETT, 42 Wyresdale Road, Aintree, Liverpool.

THOMAS: ARTHUR SELWYN, 69 Pinewood Road, Sketty, Swansea.

THOMSON: ROBERT, 39 Richmondhill Road, Aberdeen.

THIBBET: EDWARD VERNEY, Highlands Farm, Henley, Oxon.

TIMMS: GEORGE CHARLES, 3 Alexandra Drive, Sefton Park, Liverpool.

TUBBS: RALPH SYDNEY, Willoughby, Hadley Common, Barnet.

WATERLOW: ROSALIND MAITLAND, 8 Bedford Square, London, W.C.1.

WATSON: CHARLES, 6 Bowood Crescent, Meanwood, Leeds.

WESELY: HENRY WELLESLEY, 76 West Cromwell Road, London, S.W.5.

WESTWOOD: NORMAN CHARLES, Nutfield, Heath Road, Beybridge, Surrey.

WHITE: ROBERT LE ROUGETEL, 2 Belvidere Road, Ainsdale, Southport, Lancs.

WILES: HAROLD GARDNER, 29 Grosvenor Road, Richmond, Surrey.

WILKINS: LEONARD TOM, 44 Eagle Road, Wembley, Middlesex.

WILKINSON: FRANK, South View, Staincross, Nr. Barnsley.

WILLIAMS: HORACE, 151 Higher Green, Astley, Manchester.

WILLIAMS: WILLIAM F., c/o J. Cecil McDougall, Esq., 1221 Osborne Street, Montreal, P.Q., Canada.

WOOTTON: PERCY DENIS, 28 Malbrook Road, Putney, S.W.15.

YOUNG: RONALD MCPHERSON WATSON, "Comiston," Morven Drive, Troon, Scotland.

R.I.B.A. PROBATIONERS

During the month of September, 1933 the following were registered as Probationers of the Royal Institute:—

BENNETT: DENIS LEONARD, "Keston," Hawthorne Avenue, Carshalton, Surrey.

BERRY: JOSEPH GORDON, Briarcourt, Lindley, Huddersfield.

BIGGAR: ROBERT ALAN NIGEL, Le Clos Du Ray, Mont Cochon, Jersey, Channel Islands.

BIRNAGE: SIDNEY WESLEY, 57 Cromwell Street, Glasgow, N.W.

BLESSLEY: ROBERT BRUCE, 34 Grand Parade, Brighton.

BRIERLEY: EDWARD WALTER, 8 Abbey Road, Westbury-on-Trym, Bristol 6.

BROOM: JOHN FIELDS, "Paston," Fairfield Park Road, Cheltenham, Glos.

COLLINGTON: FREDERICK WILLIAM LUTHER, 65 Sparkenhoe Street, Leicester.

COLLINS: DOUGLAS GEORGE, 7 Somerset Villas, Stoke, Plymouth.

COLVILLE: ELIZABETH GEORGINA, Arngomery, Kippar, Stirlingshire.

D'ESTÉ: JOHN FORRESTUS LEONARD, 172 Demesne Road, Wallington, Surrey.

FAIRBAIRN: RICHARD ROBERT, 21 Tell Grove, E. Dulwich, S.E.22.

FENNELL: THOMAS ELLIOTT, 10 South Crescent, Fence Houses, Co. Durham.

FOSTER: ROBERT OSWALD, 3A Castle Hill, Rochester, Kent.

GATES: ALBERT GEORGE, 7 Cathay Street, Union Road, S.E.16.

GRACE: JOHN HENRY, Sheldon House, Plomer Hill, High Wycombe, Bucks.

HALSTEAD: JOHN GREENWOOD, 27 London Road, Horsham.

HARRISON: RUPERT ERNEST, Horse Fair, Rugeley, Staffordshire.

INGLEFIELD: GILBERT SAMUEL, 15 Beaufort Gardens, London, S.W.3.

KETTLEWELL: RONALD ARTHUR, "The Cottage," Llanfair Hall, nr. Caerharfon.

LLOYD: CYRIL JOHN PHILIP, 75 Robert Street, Milford Haven, Pembrokeshire.

LYNN: HENRY, "Silverdene," 408 Upper Beersbridge Road, Bloomfield, Belfast, N. Ireland.

McDERMOTT: MATTHEW JOHN, 44 Addison Road, Fairview, Dublin, Ireland.
 MADDOCKS: ALFRED WILLIAM, Pentlow, St. Leonard's Road, Eastbourne, Sussex.
 MADDOCKS: GEORGE EDWARD, Pentlow, St. Leonard's Road, Eastbourne, Sussex.
 MAYNARD: BRIAN CHARLES, Ballochmorrie, 38 Bramley Avenue, Coulsdon, Surrey.
 OXLEY: RALPH, 274 Ecclesall Road South, Sheffield 11.
 PICKEN: IAN DEVON FAIRLIE, 66 Fernie Park Road, Stroud Green, N.4
 RESTON: RONALD JAMES, Sidney Villa, Sidney Road, Birkenhead.
 RAM: AMRITSARIA, Box 307, Kampala, Uganda.
 RINGROSE: MAURICE DENT, 21 Baines Avenue, Salisbury, S. Rhodesia, South Africa.

ROOM: DOROTHY MARY HEATHER, 26 St. George's Road, Bickley, Kent.
 ROWNTREE: AYLMER, 9 Upper Brook Street, W.1.
 RUTHERFORD: RONALD KERR, Little Haugh, Banstead, Surrey.
 SCOTT: STELLA MARCIA, 24 Mannerling Road, Glasgow, S.1.
 SPENCER: PHYLLIS MARY, 259 Preston Road, Brighton, Sussex.
 STACK: WILLIAM DAVID: " Fox and Hounds Hotel, Crown Street, Wellington, Salop.
 THOMAS: CYRIL OWEN, 43 Sunnyside Road, Weston-Super-Mare, Somerset.
 VICKERS: KENNETH HARRY, Blairgowrie, St. James Road, Bladon, E. Yorks.

Notices

THE SECOND GENERAL MEETING MONDAY, 4 DECEMBER, 1933, AT 8 P.M.

The Second General Meeting of the Session 1933-34 will be held on Monday, 4 December 1933, at 8 p.m., for the following purposes:—

To read the Minutes of the First General Meeting, held on Monday, 6 November 1933; formally to admit members attending for the first time since their election.

To read the following paper, "Contemporary London Buildings," by Mr. Charles Marriott [*Hon. A.*].

To present the London Architectural Medal and Diploma for 1932 to Messrs. Sir John Burnet and Partners [FF.] and Messrs. Campbell Jones, Sons and Smithers [FF.], associated architects, for their building, Lloyds Bank Headquarters, Lombard Street Elevation.

REGULATIONS FOR THE CONDUCT OF ARCHITECTURAL COMPETITIONS.

In accordance with the terms of Bye-law 38, the Council published in the JOURNAL of 9 September, for the comments or criticisms of members, the following revisions in the Regulations for the Conduct of Architectural Competitions, which were provisionally approved by them on 12 June:—

(a) To add the following words to the first paragraph of Clause 1:—

"The promoters may, if thought desirable, appoint a representative to confer with the Assessor or Assessors during the progress of the Competition."

(b) To amend Clause 10 to read as follows:—

"In the case of limited or private competitions where the Royal Institute are satisfied that special circumstances may exist, modification of these Regulations may be approved by the Royal Institute."

The comments received were duly considered by the Council at their meeting on 23 October, when the amendments were formally ratified.

R.I.B.A. NEW BUILDING

In accordance with the terms of Bye-law 38 and the notice published in the JOURNAL of 9 September, the Council have made the necessary arrangements with the Institute Bankers to advance the money necessary for the building operations, pending the sale of the existing premises of the Institute and the issue of an appeal for donations to the new Building Fund.

PROFESSIONAL ADVERTISING

The attention of the Practice Standing Committee has been drawn to the fact that the publishers of certain journals are approaching architects for details of their professional activities, which the publishers propose to embody in the editorial columns of their journals. In the case of one particular firm of publishers, several members have forwarded to the Institute the proposed article as drafted by the editor and sent to the architects for any additions or amendments the architects desire. In each case the wording of the articles is identical, with the exception of the names and addresses of the firms of architects to whom they were sent.

The Committee desire to warn members generally against this undesirable form of publicity. The acceptance by members of invitations of this nature from firms of publishers is, in the opinion of the Committee, directly contrary to the Code of Professional Practice and tantamount to advertising.

THE R.I.B.A. SCALE OF CHARGES

The Practice Standing Committee desire to call attention to the fact that their interpretation of Clause 5 of the 1919 Scale of Charges published in the JOURNAL of 27 May 1933, page 600, is not applicable to Clause 2 (e) of the revised Scale issued in July last. The clause in the revised Scale is self-explanatory.

CESSATION OF MEMBERSHIP

The following have ceased to be members of the R.I.B.A.:—
 William Charles Shail, as Licentiate.
 Gilbert Clarence Russell-Roberts, as Licentiate.

THE R.I.B.A. LONDON ARCHITECTURE MEDAL, 1933

The attention of members is drawn to the Form of Nomination and the conditions, subject to which the award will be made, for a building built within a radius of eight miles from Charing Cross during the three years ending 31 December 1933, issued separately with the current number of the JOURNAL. Any member of the Royal Institute is at liberty to nominate any building for consideration by the Jury.

The Nomination Forms should be returned to the Secretary R.I.B.A. not later than 28 February 1934.

THE ARCHITECTS' REGISTRATION ACT 1931

Members of the Royal Institute of British Architects and of the Allied and Associated Societies are reminded that after 31 December 1933, no one who has not passed an examination recognised by the Architects' Registration Council of the

United Kingdom will be eligible to apply for admission to the Register of Registered Architects set up under the provisions of the above Act.

All Members who have not already done so are therefore urged to send in their applications immediately.

Full particulars and the necessary application form can be obtained from the Secretary R.I.B.A.

THE USE OF THE TITLES "CHARTERED ARCHITECT" AND "REGISTERED ARCHITECT"

Now that the Registration Act is in force, the Council have been asked to give advice with regard to the best way to use the title "Registered Architect" by members of the R.I.B.A. who have been placed on the Register, and who already have the right to use the designation "Chartered Architect."

The Council recommend that members of the R.I.B.A. who have been registered should use the designation "Chartered and Registered Architect."

MEMORIAL TO SIR MERVYN MACARTNEY

The Dean and Chapter of St. Paul's have given permission for a simple tablet to be erected in the Cathedral to the memory of Sir Mervyn Macartney.

Sir Mervyn Macartney was Surveyor to the fabric from 1906 to 1931. During his term of office, the great work of preserving the Cathedral was undertaken and on the completion of it in 1930 he received the honour of knighthood. Although his main preoccupation was with the Cathedral, in which he did much in addition to the preservation work, he was responsible for many fine domestic buildings and his contributions to the literature of his profession were considerable. He was one of the founders of the Art Workers' Guild, of which he was Master in 1900, and he was also part founder of the Arts and Crafts Society and the Wren Society, a past member of the R.I.B.A. Council and Board of Architectural Education, and Hon. Corresponding Member of the American Institute of Architects.

The proposal to erect a memorial to him in St. Paul's has been cordially approved by the Council of the Royal Institute of British Architects. It is felt that a number of his friends and admirers, in addition to members of the Institute, may wish to be associated with the honouring of his memory, and any such should communicate with the Secretary of the Institute at No. 9 Conduit Street. The tablet will be designed by Mr. Godfrey Allen, F.R.I.B.A., Sir Mervyn Macartney's successor at St. Paul's. Any money subscribed beyond the cost of executing the work will be handed to the Artists' General Benevolent Institution.

WARNING TO MEMBERS

A member of the Royal Institute was visited recently by a man using the name of W. J. Reed, A.R.I.B.A., and soliciting financial help. It has been established that this man is an impostor.

Competitions

VENTNOR: PROPOSED WINTER GARDENS AND BATHING POOL

The Ventnor Urban District Council have decided not to proceed with the proposed competition.

BELFAST: NEW SANATORIUM BUILDINGS

The Belfast Education Committee are proposing to hold a competition for new Sanatorium buildings at Whiteabbey and Graymount and Mr. R. S. Wilshere [F.] has been appointed to act as Assessor. Conditions are not yet available.

BEXHILL: PROPOSED ENTERTAINMENTS HALL

The Bexhill Town Council invite architects to submit, in open competition, designs for a new entertainments Hall.

Assessor: Mr. T. S. Tait [F.]

Premiums: £150, £100 and £75.

Last day for receiving designs: 4 December 1933.

Conditions of the competition may be obtained on application to Mr. S. J. Taylor, Town Clerk, Town Hall, Bexhill-on-Sea. Deposit £1.

CARDIFF: LAY-OUT OF HOUSING ESTATE

Messrs. E. Turner and Sons, of Cardiff, invite architects to submit, in competition, designs for the lay-out of a housing estate at Pen-y-fan Hill, Cardiff.

Assessor: Mr. Percy Thomas, O.B.E. [F.]

Premiums: £100, £50 and £25.

Last day for questions: 8 November 1933.

Last day for receiving designs: 2 December 1933.

Conditions of the competition may be obtained on application to Messrs. E. Turner and Sons, Penarth Road, Cardiff. Deposit £1 is.

SLOUGH: NEW COUNCIL OFFICES

The Slough Urban District Council have decided to hold an open competition in connection with the new Council Offices which are to be erected at Salt Hill. Premiums of £150, £100 and £50 will be offered and Professor H. S. Goodhart-Rendel [F.] has been appointed by the President of the R.I.B.A. to act as Assessor. Conditions have not yet been drawn up.

STOKE NEWINGTON: MUNICIPAL BUILDINGS

The Council of the Metropolitan Borough of Stoke Newington have authorised the holding of a limited competition for Municipal Offices and extensions to the Library and Electricity Offices. Conditions have not yet been received.

SWINDON: PROPOSED TOWN HALL EXTENSION

The Town Council of Swindon propose to hold a competition for Extensions to the present Town Hall, and Professor A. B. Knapp-Fisher [F.] has been appointed by the President of the R.I.B.A. to act as Assessor. Conditions have not yet been drawn up.

HACKNEY: NEW TOWN HALL

The Hackney Borough Council are to hold a limited competition for a new Town Hall, and Professor S. D. Adshead [F.] has been appointed by the President R.I.B.A. to act as Assessor.

The following have been invited to take part in the competition:

Mr. Robert Atkinson [F.]

Mr. C. Cowles-Vosey [F.]

Mr. C. H. James [F.]

Mr. C. S. Joseph.

Messrs. Lanchester and Lodge [FF.]

Mr. Louis de Soissons, O.B.E. [F.]

COMPETITION RESULT

ARCHITECTURAL ASSOCIATION: COMPETITION FOR THE DESIGN OF SMALL VILLA PROPERTY.

Group I, Type X:

1. Mr. Geddes Hyslop [A.]

Commended: Mr. Philip B. Herbert [Student] (Birmingham),

Miss Frances Barker [A.] (Worthing).

Group II, Type Y:

Commended: Mr. Philip B. Herbert [Student] (Birmingham).

Group III, Type Z:

1. Mr. Philip B. Herbert [Student] (Birmingham).

Commended (on plan only): Messrs. Crouch [F.] Butler

and Savage [F.] (Birmingham).

Members' Column

PARTNER WANTED

L.R.I.B.A. seeks partner with fair experience. Some capital required. Apply further details to Box No. 9103, c/o Secretary, R.I.B.A.

PARTNERSHIP WANTED

L.R.I.B.A. desires partnership with London architect or well-connected firm. Has had extensive experience in various classes of work in London, Paris and New York. Familiar with modern movement. Small capital available.—Apply Box No. 2403, c/o Secretary, R.I.B.A.

ASSOCIATE with good all round provincial experience seeks a Partnership. Eastern Counties or near preferred. Capital available.—Apply Box No. 2003, c/o Secretary, R.I.B.A.

NEW PARTNERSHIP

MR. HORACE WHITE, F.R.I.B.A., of 160 High Road, Loughton, Essex, has taken into partnership Mr. Harold Milesen, A.R.I.B.A. The name of the firm will be Messrs. White and Milesen, and the practice will be carried on at the same address. Telephone No. Loughton 34.

FURNISHED ROOM TO LET

A FELLOW wishes to let one furnished room in his suite of offices at Westminster. Clerical services and telephone included, if desired. Apply Box 1603, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

NEW PRACTICE

MR. BEST OVEREND, A.R.I.B.A., A.R.A.I.A., after two years spent in the offices of Raymond MacGrath, A.R.I.B.A., B.Arch.(Sydney), and Wells Coates, B.A., B.Sc., Ph.D., of London, has commenced practice in Henty House, Little Collins Street, Melbourne. His firm is H. Vivian Taylor, Soilleux and Overend, Architects and Acoustic Consultants, Melbourne.

Mr. H. St. JOHN HARRISON [F.] is now practising on his own at 5 Verulam Buildings, Gray's Inn, W.C.1.

MESSRS. GOLLINS [L.] AND SMETON have opened new offices at 16 Bennett's Hill, Birmingham. Telephone: Midland 1270.

OFFICE WANTED

A.R.I.B.A., practising in Liverpool, wishes to hear of a suitable room, furnished or unfurnished, which he could rent from a well-established firm of architects. Box No. 5113, c/o Secretary, R.I.B.A.

WANTED

ARCHITECTS' CLERK required in busy London Architects' office. Capable senior Clerk (male preferred), thoroughly conversant organised office routine (first class shorthand and typing essential). Apply with copies only (non-returnable) of recent references. State salary required. Apply Box No. 3113, c/o Secretary R.I.B.A.

MR. ALAN E. MUNIV wishes to recommend a Clerk of Works who will be free by the end of the year and for whom he has no work in prospect. He is at present dealing with a not large but very exacting hospital extension contract and, except for two years on an important work for another architect, he has been employed by him for the last twelve years. He is 50 odd and is now having £8 a week in London, where he would like to remain.

TRADE CATALOGUES WANTED

MR. J. SIMPSON CONWAY, A.R.I.B.A., A.M.T.P.I., has taken up a teaching appointment in architecture at Beckenham School of Art, Beckenham Road, Beckenham, Kent, and would welcome samples and catalogues suitable as exhibits for students.

HARRY S. WINBUSH [L.], 54 Union Street, Brunswick, Melbourne, Australia, would like to receive manufacturers' trade catalogues, and more particularly those dealing with factory construction.

CHANGE OF ADDRESS

MR. E. G. R. MILES, Dip.Arch. Liverpool (Student R.I.B.A.), has changed his address to "Calderstones," 153 Burgess Avenue, Bassett, Southampton.

Minutes I

SESSION 1933-1934

At the opening General Meeting of the Session 1933-1934, held on Monday, 6 November 1933, at 8.30 p.m.
Sir Giles Gilbert Scott, R.A., President, in the Chair.

The attendance book was signed by 90 Fellows (including 20 Members of Council), 2 Retired Fellows, 26 Associates (including 5 Members of Council), 1 Retired Associate, 13 Licentiates (including 1 Member of Council), 2 Hon. Fellows, 7 Hon. Associates and a very large number of visitors.

The Minutes of the Twelfth General Meeting of the Session 1932-1933 held on 12 June 1933, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The President delivered his Inaugural Address of the Session.

On the motion of the Rt. Hon. the Earl of Crawford and Balcarres, K.T., P.C. (Hon. F.), seconded by the Rt. Hon. W. Ormsby-Gore, P.C., M.P., First Commissioner of Works, and supported by Sir Herbert Baker, K.C.I.E., R.A. [F.], a vote of thanks to the President for his address was passed by acclamation. The President briefly expressed his acknowledgments.

The President having alluded to the services of the immediate Past President, then unveiled and formally presented to the Institute the portrait of Sir Raymond Unwin, Past-President, painted by Sir George Clausen, R.A.

The proceedings closed at 9.50 p.m.

A.B.S. INSURANCE DEPARTMENT HOUSE PURCHASE SCHEME. (For property in Great Britain only.) REVISED TERMS.

The A.B.S. Insurance Department is able, through the services of a leading Assurance Office, to assist an Architect or his Client in securing the capital for the purchase of a house on the following terms:—

AMOUNT OF LOAN.

75 per cent.

of the value of the property as certified by the Surveyor employed by the Office.

RATE OF INTEREST.

5 per cent. gross (which, at the present rate of income tax, represents 3½ per cent. nett).

LEGAL COSTS AND SURVEY FEE,

also the amount of the first quarter's premium on the Endowment Assurance referred to below, are advanced in addition to the normal loan. If the loan is continued for more than fifteen years the Survey and Legal Costs will be refunded to the Borrower on repayment of the loan.

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years or at the earlier death of the Borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that provided the Plan and Specification have been approved by the Surveyor acting for the Office, ONE-HALF of the amount of the loan agreed upon will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in to his satisfaction.

N.B.—Loans will not be undertaken under this scheme upon

- (a) Property the value of which is not sufficient to warrant a loan of at least £500 or of which the value exceeds £2,500;
- (b) Property of the bungalow type;
- (c) Property not in the sole occupation of the Borrower.

R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1933.—25 November; 9, 23 December 1934.—13, 27 January; 10, 24 February; 10, 24 March; 14, 28 April 19 May; 2, 23 June; 7, 21 July; 11 August; 8 September; 13 October

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